

The New Amberola **GRAPHIC**

Autumn
Number

8
6

Deadline for
Next Issue:
January 10th

October, 1993
(Mailed Late!)

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October, 1993
(Autumn)

The New Amberola Graphic

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1-4, 5-8, each set.....\$1.50
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74 onward..... 1.00
Add 75¢ postage for single issue; \$1.10 for two, \$1.35 for three or more.

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About Advertising

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Editor's Notes

Here we are, late again, as usual!

At this time of year, we draw your attention to our fine advertisers, many of whom have items offered which would make suitable collector Christmas gifts...or possibly presents to ourselves after the holidays. Please continue to support our advertisers; they help make the Graphic possible!

We also draw your attention to Dan Alward's charity auction in the advertising section. The museum is certainly a worthy cause -- one which our readers will surely want to visit if the fundraising campaign is successful.

Best wishes for the holidays and for the new year.

- M.F.B.

2

(doin'
better!)

readers did not receive the last issue because they failed to notify us of a change in their address.

Don't let this happen to you! Let us know when you move (second class mail does not get forwarded automatically).

AD LIB

A look at "commercial" recordings
from the first half of the century

by Kurt Nauck

A PRELIMINARY DURIUM DISCOGRAPHY

Since the publication of Howard Waters' excellent Hit-of-the-Week discography in the Jan/Feb 1960 issue of Record Research, little has been written about the Durium company and their products. In an effort to remedy this situation, I have been assembling data on the various Durium pressings that were issued along with and subsequent to the Hit-of-the-Week series. What follows are the results of my research as it pertains to non HOW, American special pressings.

It generally comes as a surprise to most collectors that the Durium company pressed so many non Hit-of-the-Week recordings. The actual number likely exceeds 300, though we only have data on a fraction of them. Most of these issues take the form of the common 4" Chevrolet issue of 1932, but larger sizes were also produced.

No attempt has been made here to comment on the nature or specifics of the recordings themselves or the few discrepancies that will be apparent to the reader. These considerations will be addressed in a monograph devoted exclusively to the Durium company which I intend to publish in the not too distant future.

The information presented here has been gathered from discs in my own collection as well as data forwarded to me by other collectors. It is only through such cooperation that the many gaps in this listing can be filled. I would be most grateful if each reader of the *Graphic* would be so kind as to send along information on any Durium record in his possession which is not listed here, including foreign issues. Contributors will, of course, be acknowledged.

I have used the following format in listing the various entries: Matrix number and known takes are presented first, followed by the catalog or record number in brackets (when used). If the label name "Durium" or "Durium Junior" is prominently featured on the record, this is indicated next. The size and shape of the record follow, along with an indication as to whether or not there is printing on the back and whether or not the record was known to have been issued with a special envelope.

A Series

- A 1 A [A 1] Durium Junior (4", Round, POB)
Cal Carson: Why Did I Get Married
A 2 B [A 2] Durium Junior (4", Round, POB)
Cal & Gid Carson: Birmingham Jail
A 3 A [A 3] Durium Junior (4", Round, POB)
Cal Carson: She Sat In Her Parlor
A 4 D [A 4] Durium Junior (4", Round, POB)
Cal & Gid Carson: Lonesome Railroad

Examples of these are also known without printing on the back. Cal and Gid Carson were really Frank Luther and Carson Robison.

B Series

- B 1 (10", Round)
Edmund Burke: Invictus
B 3 (10", Round)
Edmund Burke: Annie Laurie
B 4 (10", Round)
Edmund Burke: On The Road To Mandalay
B 5 (10", Round)
Edmund Burke: Rolling Down To Rio

N Series

- N 11 [N 11] Durium Junior (4", Round)
Men About Town Trio: Working On The Railroad

X Series

- X 13 [X 13] Durium Junior (4", Round)
College Humor Trio: Banks Of The Wabash
X 20 Durium Junior (4", Round)
*Red Book Magazine Orch.:
Notre Dame Victory March*
X 29 (4", Round, POB)
Chevrolet: The Great American Value for 1932
X 30 (10", Round, POB)
*Chevrolet: Some Important Facts about the
New Chevrolet Six*
X 31 (4", Round)
Enna Jettick - "Marguerite" the Enna Jettick Songbird

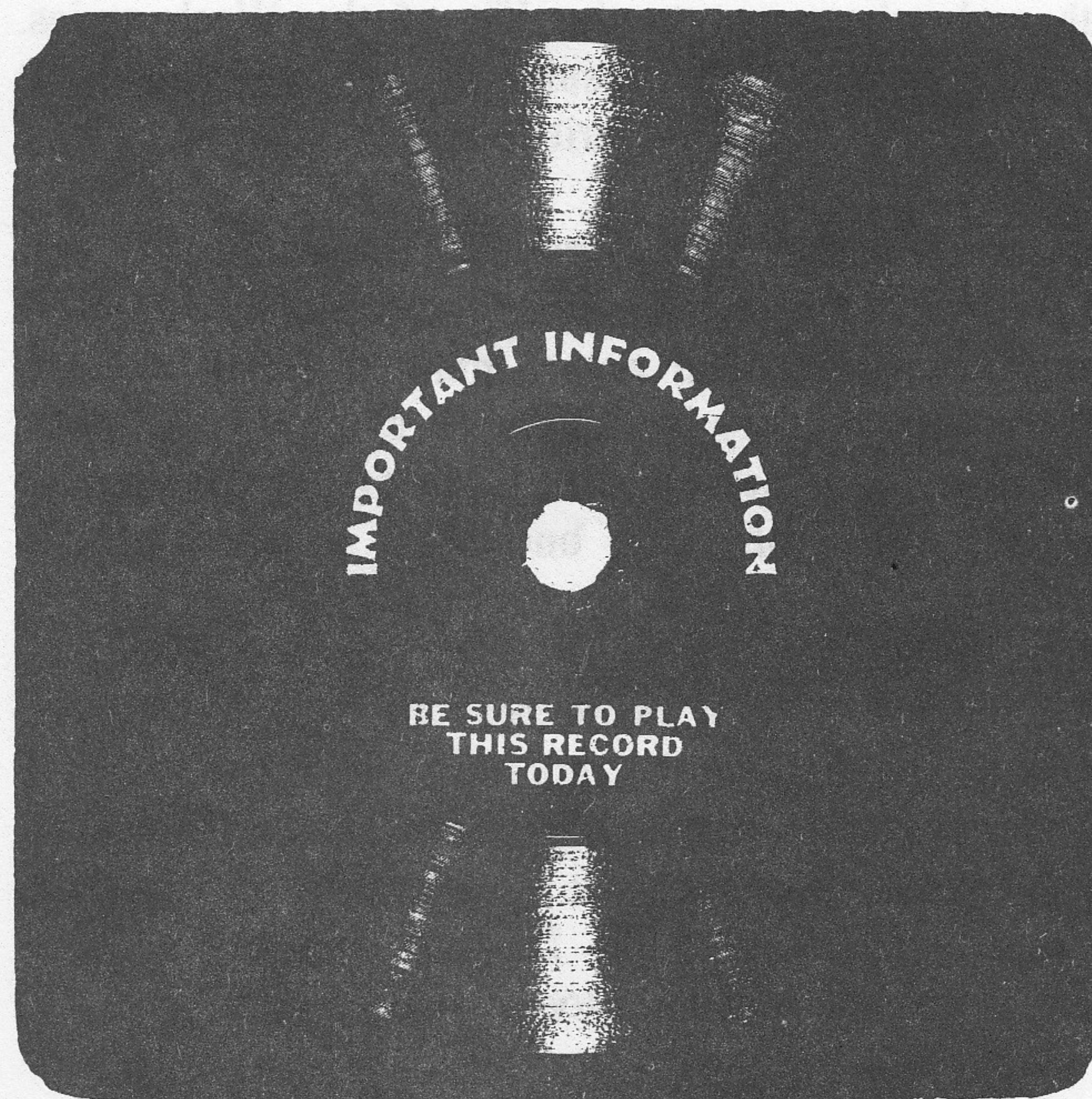
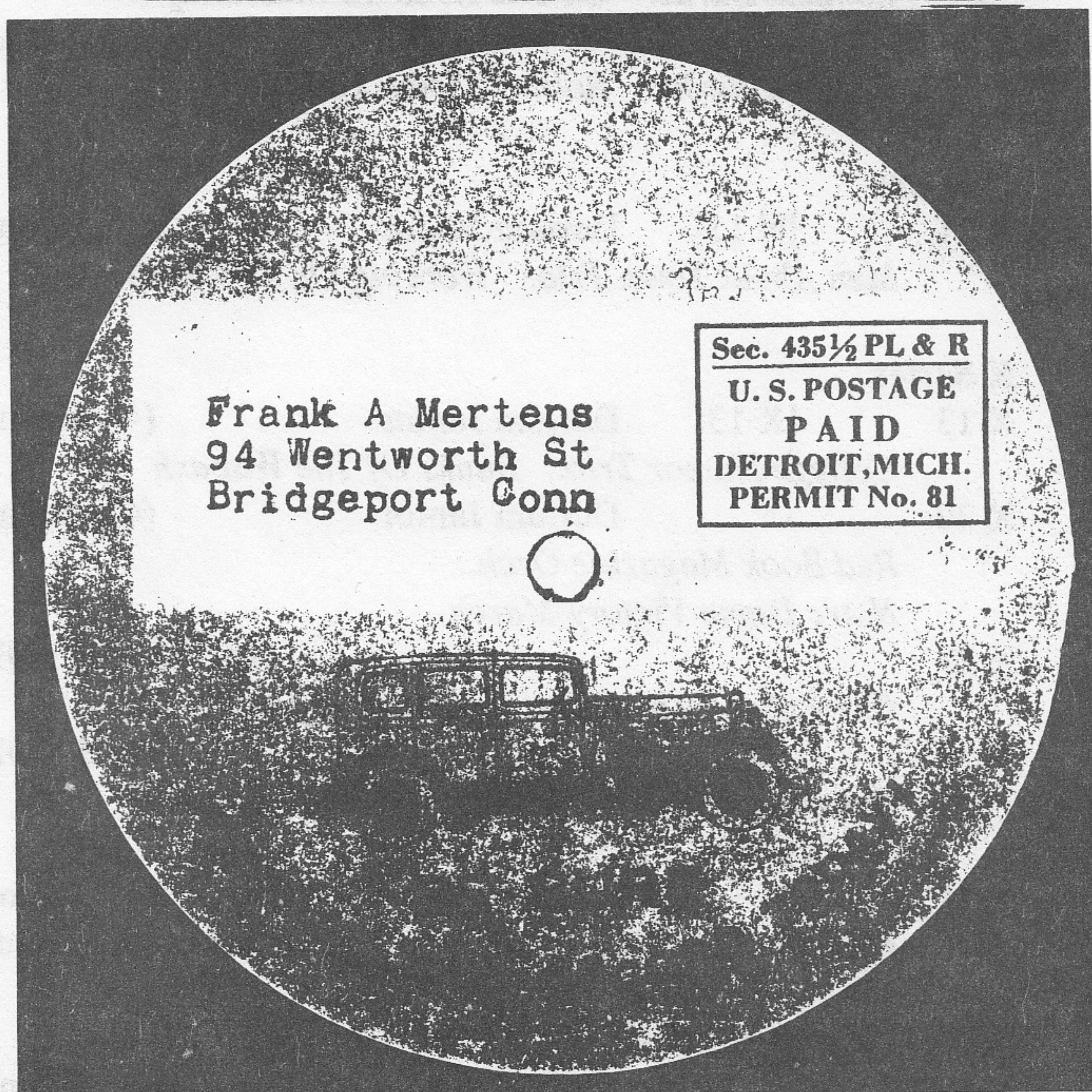
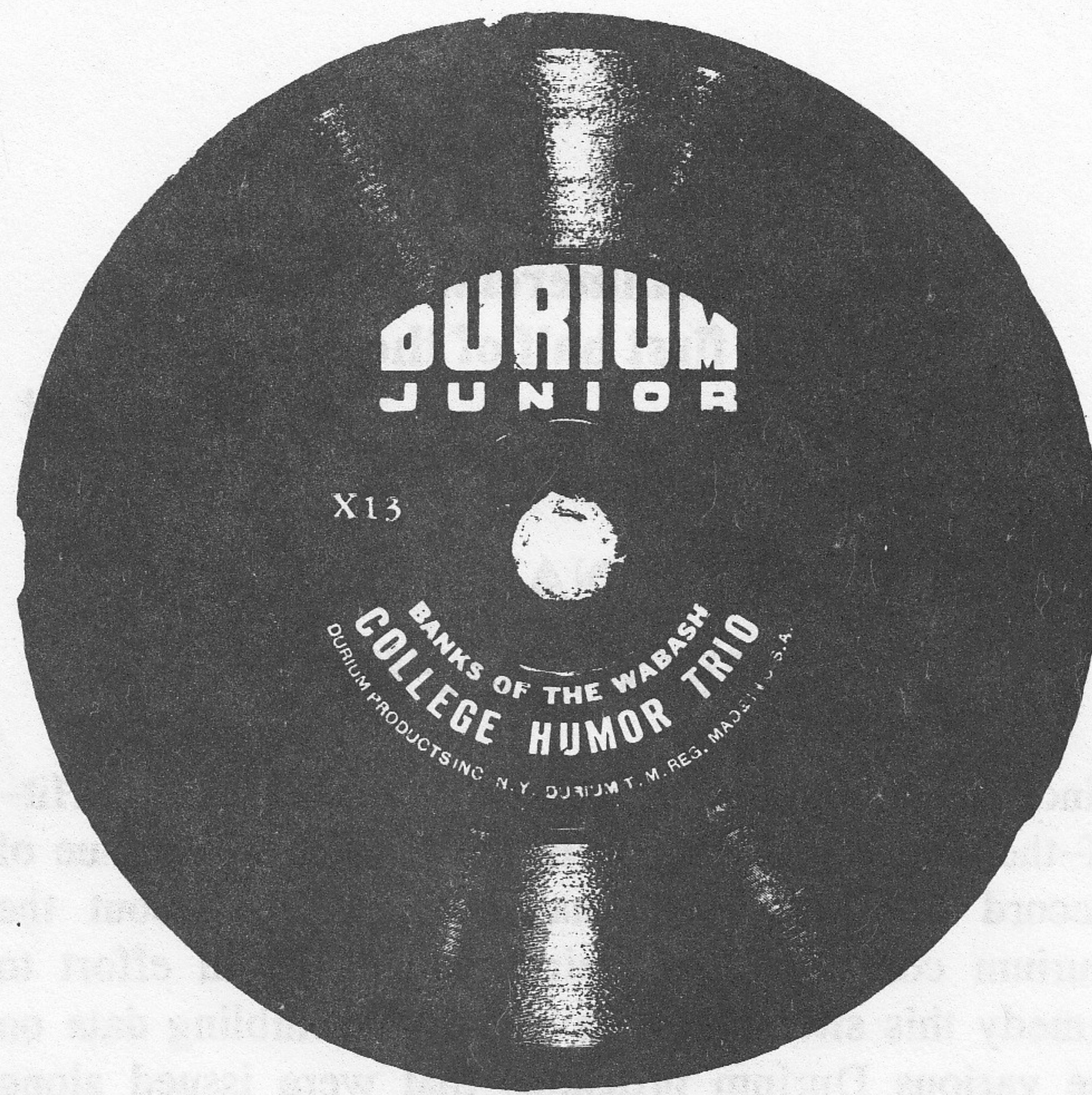
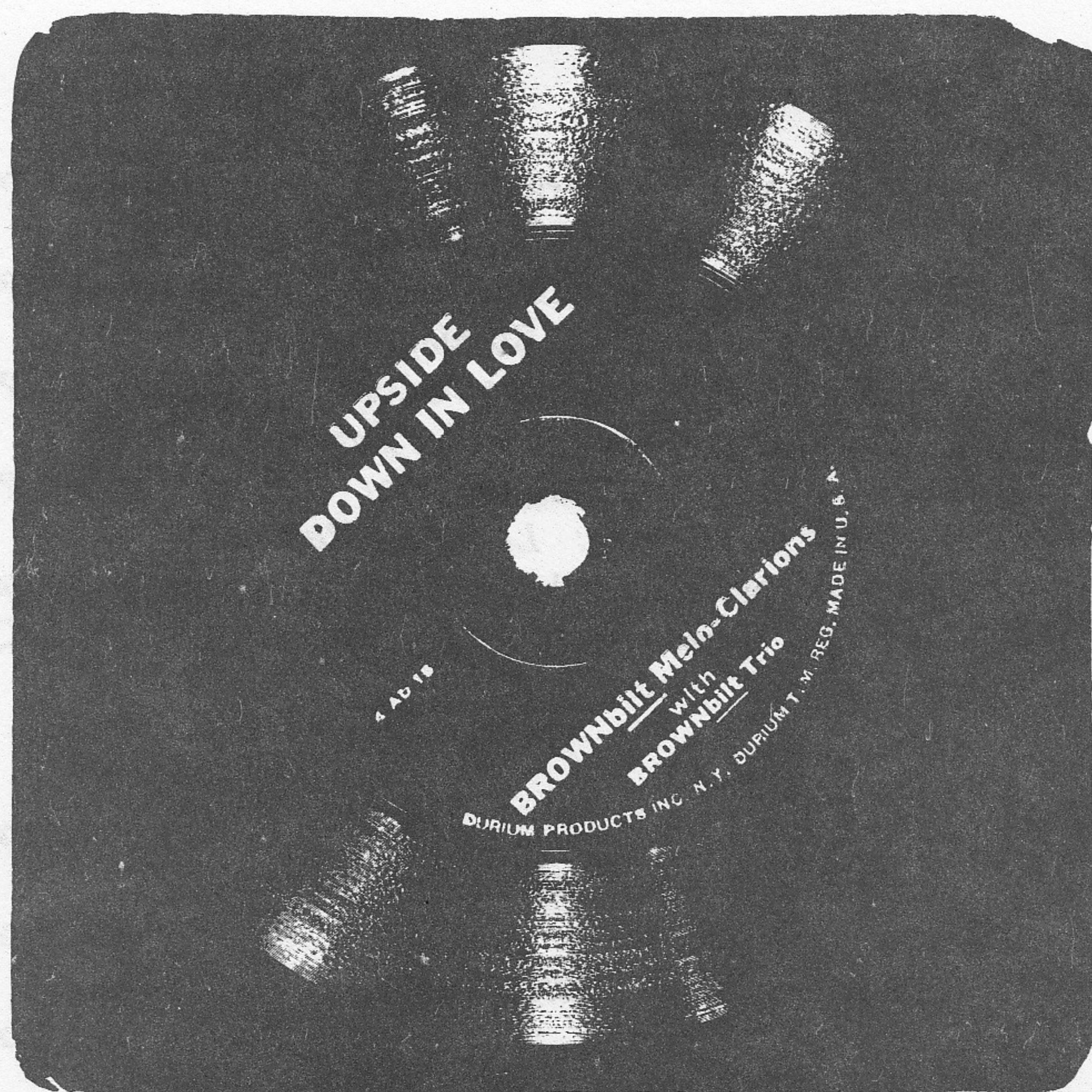
Hit-of-the-Week Series

- 1100 B (10", Round)
Souvenir from Phil Spitalny to Northwestern University

5000 Series

- 5007 A [AD 1] (4", Round)
To All Parents: An Important Message
5007 B, D [AD 2] (4", Round)
Phil Spitalny's Orch.: Christmas Suggestions
Can anyone confirm the matrix number of this issue?
5021 B (4", Round, POB)
*The Roosevelt Grill -
Guy Lombardo & his Royal Canadians*
5029 A [9-1] Durium (10", Round, POB)
Vernon Dalhart: Rovin' Gambler
5030 [9-2] Durium (10", Round, POB)
Vernon Dalhart: The Letter Edged In Black
5031 A [9-3] Durium (10", Round, POB)
Vernon Dalhart: Hand Me Down My Walking Cane
5032 A [9-4] Durium (10", Round, POB)
Vernon Dalhart: Golden Slippers
5042 A [9-6] (10", Round)
*Science Service, Inc. -
Dr. Robert A. Milliken speaks on the Rise of Physics*

A variety of 4" Durium records...and the way some of them were mailed.



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School Art Materials
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CHICAGO, ILLINOIS
RETURN POSTAGE GUARANTEED

Sec. 435 1/2, P. L. & R.
U. S. POSTAGE
1c. PAID
CHICAGO, ILL.
Permit No. 5372

I think you'll
like me - -
Play Me Today!



- 5043 B [9-7] (10", Round)
Science Service, Inc. -
Dr. Leo Baekeland, inventor of Bakelite, speaks on
Chemistry and Civilization
- 5053 C [AD 7] (4", Round, POB)
Frigidaire: New Year's Message
- 5058 B (4", Round)
Rudy Vallee Orch. - Which Do You Prefer?
- 5067 [9-5] Durium (10", Round)
Ridgely Hudson: Home On The Range
- 5068 A [9-9] (10", Round)
Science Service, Inc. -
Dr. John C. Merriam speaks on The Record of the Rocks
- 5069 B [9-8] (10", Round)
Science Service, Inc. -
Dr. William Welch - The 50th Anniversary of the
Tubercle bacillus
- 5070 A [9-10] (10", Round)
Science Service, Inc. -
Dr. Karl T. Compton speaks on Science and Engineering

The following six records were recorded by Frank Luther and came in a small paper album entitled *Old King Cole's Party*. Each record is labeled Durium Mother Goose, is 4" in diameter, and has pictures printed on the reverse.

- 5072 B [Part 1]
Old King Cole/Jack And Jill/Little Bo Peep
- 5073 B [Part 2]
Ride A Cock Horse/Hot Cross Buns/Hey Diddle
Diddle/London Bridge
- 5074 B [Part 3]
Dickory Dickory Dock/Farmer In The Dell/Pussy Cat
- 5075 B [Part 4]
Little Jack Horner/Little Miss Muffet/Ding Dong
Bell/Baby Bunting
- 5076 B [Part 5]
Sing A Song Of Sixpence/Mary Had A Little Lamb
- 5077 B [Part 6]
Twinkle Twinkle/Rock-A-Bye Baby/The North Wind
Doth Blow
- 5079 B [9-12] (10", Round)
Science Service Inc. -
Dr. William M. Mann speaks on Our Animal Friends
- 5080 B [9-11] (10", Round)
Science Service Inc. -
Dr. Edwin G. Conklin speaks on The Mystery of Life
- 5081 A [4 AD 15] (4", Square, POB)
Buster Brown Shoes - Brownbilt Melo-Clarions with
the Brownbilt Trio: Upside Down In Love
- 5086 B (4", Round, POB)
Wrigley's - Myrt & Marge: A Serial Radio Drama
- 5095 B [4 AD 20] (4", Round, w/envelope)
Durium Products, Milwaukee Combined Unit
- 5096 A [4 AD 21] (4", Round, POB, w/envelope)
Talens School Products: Talens in Song & Story
- 5099 C (4", Round, POB)
Omar Refining Co., Tulsa, OK - Ted Husing:
Gives Good News for Motorists-Omar Ethyl
- 5102 A [No. 1] (10", Round)
Gregg Publishing Co.: Gregg Recorded Dictation
- 5103 A [No. 2] (10", Round)
Gregg Publishing Co.: Gregg Recorded Dictation

- 5109 B (4", Square, POB)
Durium: Progress In Advertising, 1932
- 5116 A (4", Square)
Mark Time - The End of the Depression
- 5129 A, B, D (4", Square)
Chevrolet: Important Information
- 5150 A (4", Square)
Frankie Takes Marge For A Ride
- 5158 B (4", Square, POB)
Amelia Earhart - International broadcast in London
- 5160 B (4", Square)
Night & Day - Quick Watson the Needle?
- 5166 [No. II] (10", Round)
Gregg Publishing Co. - Professor James Shelley
- 5170 (4", Square)
Willys Cars: Good News and an Invitation
- 5186 [No. I] (10", Round)
Gregg Publishing Co. - Professor James Shelley
- 5190 (4", Square)
Quick Watson, the Needle! - You'll Like This Parade
- 5203 [1] (10", Round, POB)
Columbia University Press - Vachel Lindsay:
The Congo, Parts 1 & 2
- 5204 (10", Round, POB)
Columbia University Press - Vachel Lindsay:
The Congo, Part 3 & Kansas
- 5205 (10", Round, POB)
Columbia University Press - Vachel Lindsay:
The Strong Boy Of Boston, Parts 1 & 2
- 5219 (7", Round, POB)
Funk & Wagnall's Co. - Language Phone Method
French Unit No. 1
- 5222 (4", Round, POB)
Hecht's Reliable - Ted Husing: The Tale of a Shirt

??? Series???

- 2-Y-S (10", Round)
St. Lawrence University - Owen D. Young & the
University Glee Club Quartet: Alma Mater
- ? No matrix information known (5")?
Golden State Cigarettes - Anchors Away
- ? No matrix information known
Stept and Powers - Phil Spitalny's Orch.: I Beg Your
Pardon, Mademoiselle
- ? No matrix information known (4")
Crisco - Mills Brothers

I wish to thank the following collectors for their help in assembling this information: Doreen Abfalter, Mike Biel, Lyle Boehland, Martin Bryan, Jim Fore, Bob Fosnot, Dave Goldenberg, Ed Hall, Arthur Kinnear, William Moran, John Newton, Bob Olson, Quentin Riggs, and Gene Scranton.

Please send additional information to:

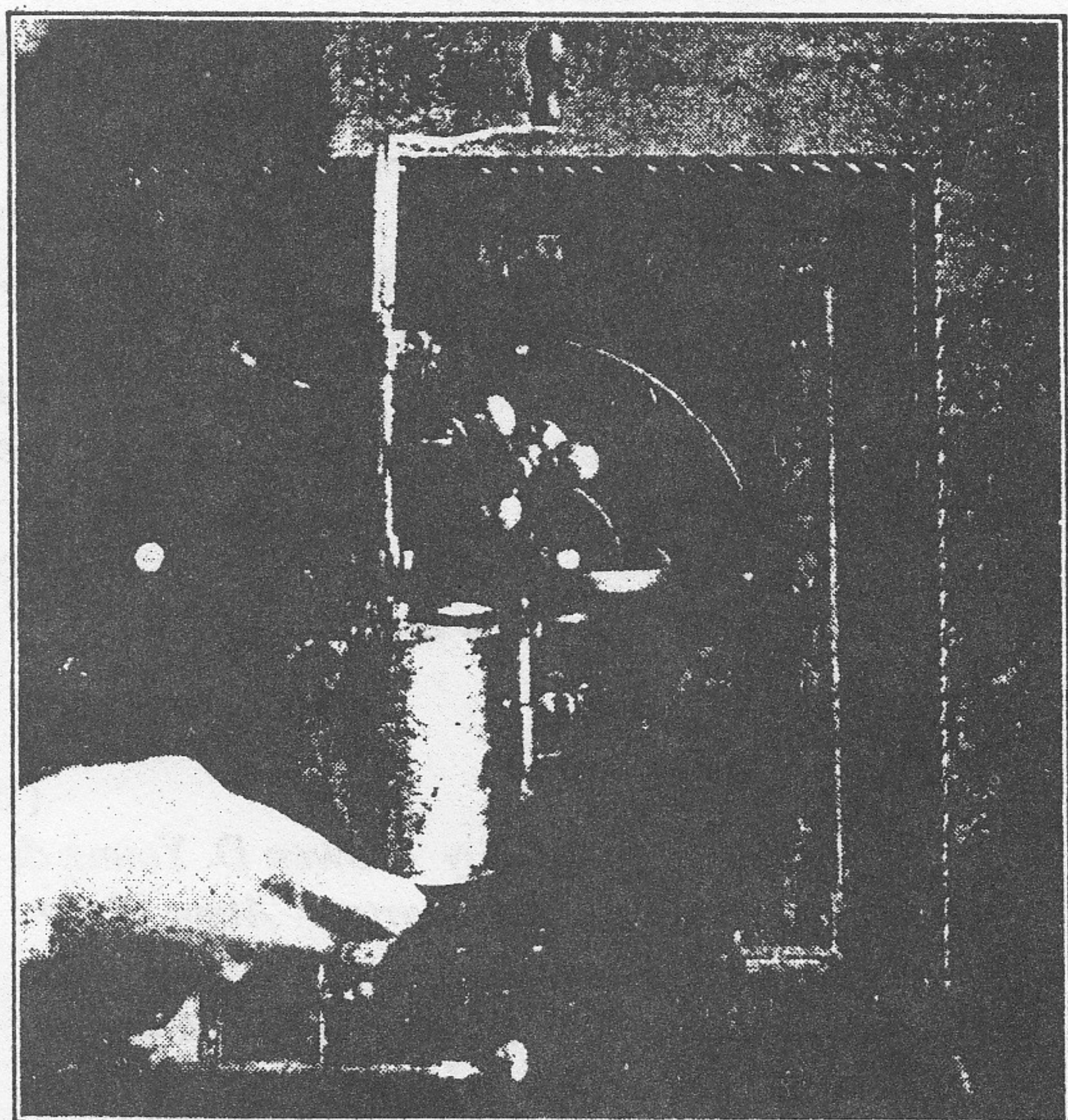
Kurt Nauck
 c/o Nauck's Vintage Records
 6323 Inway Dr.
 Spring, Texas 77389
 (713) 370-7899
 FAX (713) 251-7023

Making a Talking Machine

An Observation Trip through One of the Great Factories where
Phonographs are Made

By DAY ALLEN WILLEY

ONLY A FEW YEARS ago did we begin to hear the talking machine—or “phonograph,” as some call it; but now this marvel of mechanical ingenuity is in such common use that it has become quite as familiar as the piano. Like the latter, it has been so improved that the modern

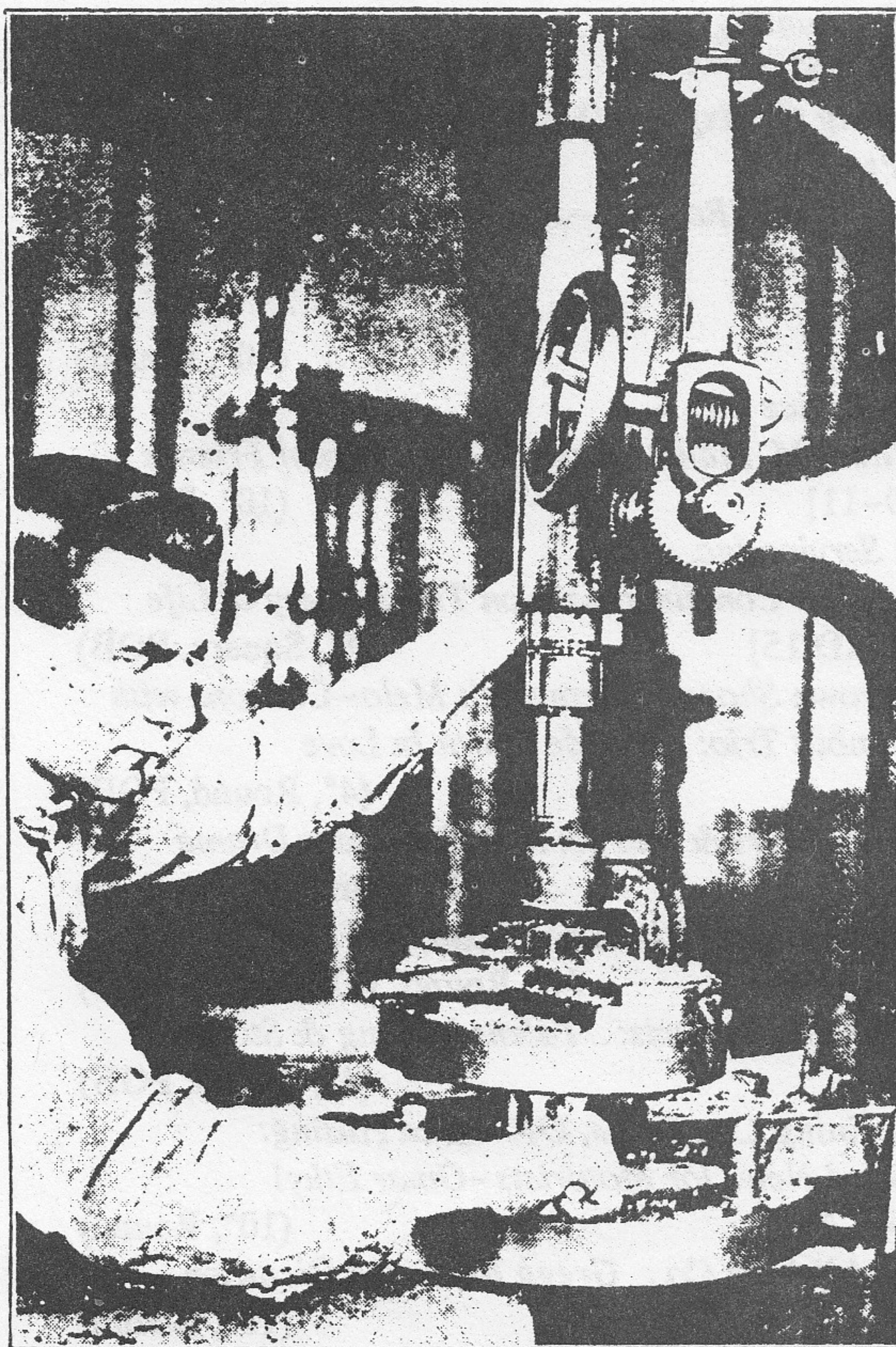


CLOCKWORK MOTOR THAT OPERATES THE TALKING MACHINE.

talking machine is as different from the ones first made, as the piano is different from the old-time harpsichord.

Examine a talking machine, and it appears merely to be composed of a horn mounted on a polished wooden pedestal, with a few pieces of mechanism attached which are so small as to be insignificant in appearance. If you were to go through a factory where these machines are made, however, you would soon realize how important are the smallest parts. The horn is attached to an elbow which swings in any direction so that the sound can be thrown into any part of the hall or room. The pedestal is really a box in

which is placed the motor. While tiny electric motors are sometimes used, a popular type of machine is operated by a spring like the motor of an ordinary clock. The use of the motor is merely to revolve an iron “turntable” situated on the top of the pedestal, with which it is connected by a pin or vertical axle joined to the bottom of the turntable. Really, the motor has, in itself, absolutely nothing to do with the sound production. On the turntable rests the “record”—the musical composition or other subject to be mechanically reproduced. By merely pressing a button or pushing a lever, the motor is started, and the turntable, with the record upon it, begins revolving. The contact of the sound needle with the sur-



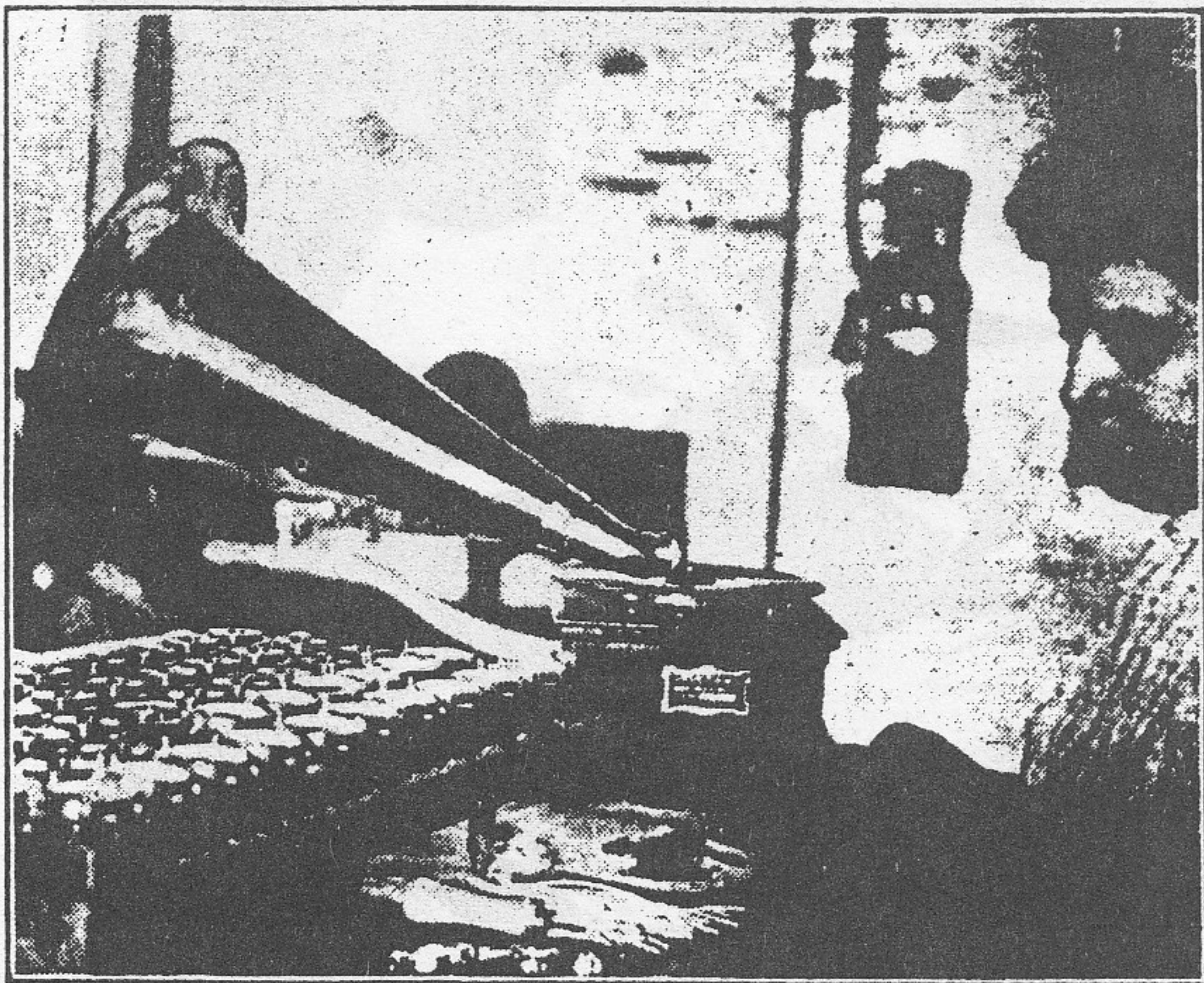
FINISHING AN ELBOW FOR THE HORN BY MACHINERY.



ASSEMBLING THE MOTORS.
Showing one of the 12-foot springs unwound.

face of the moving record creates the sound waves—"makes the noise."

One company in Camden, New Jersey, manufactures no less than 200,000 machines annually, and requires several large buildings. To begin at the top of each building and go through it all, the visitor is astonished to see the hundred processes which must be utilized; and he marvels at the way in which metal, wood, and mica, can be made into devices that reproduce talk, laughter, and song so human-like that it is startling. If you have a mechanical bent, you will pause to watch the drills which bore holes through the pieces of brass and steel required for many of the parts, as easily as if cutting through paper. There are scores of lathes, also grinding and polishing wheels. As the talking machine goes into many a parlor, and can be attractive as an ornament as well as a thing of use, some parts of it are heavily nicked in the plating department. The elbow on which the horn rests, and the arm sup-



PLACING THE MICA DISCS IN THE SOUND BOX.

porting it, are some of the parts ornamented. A dozen men are kept busy around the plating tanks alone.

The Motor

On another floor the motors are put together. As the cog-wheels, pinions, and governing balls are fitted to one another and attached to the spring, this part of the machine seems strong enough to pull a street-car. The spring measures 12 feet in length, and is of steel of such fine temper that it can be wound into a space two or three inches square without breaking. But the whole "movement" is so tightly shut in the case on which the horn rests that it is dust-proof. It is so



ADJUSTING THE SOUND NEEDLE TO THE SOUND BOX.
The most important work in making talking machines.

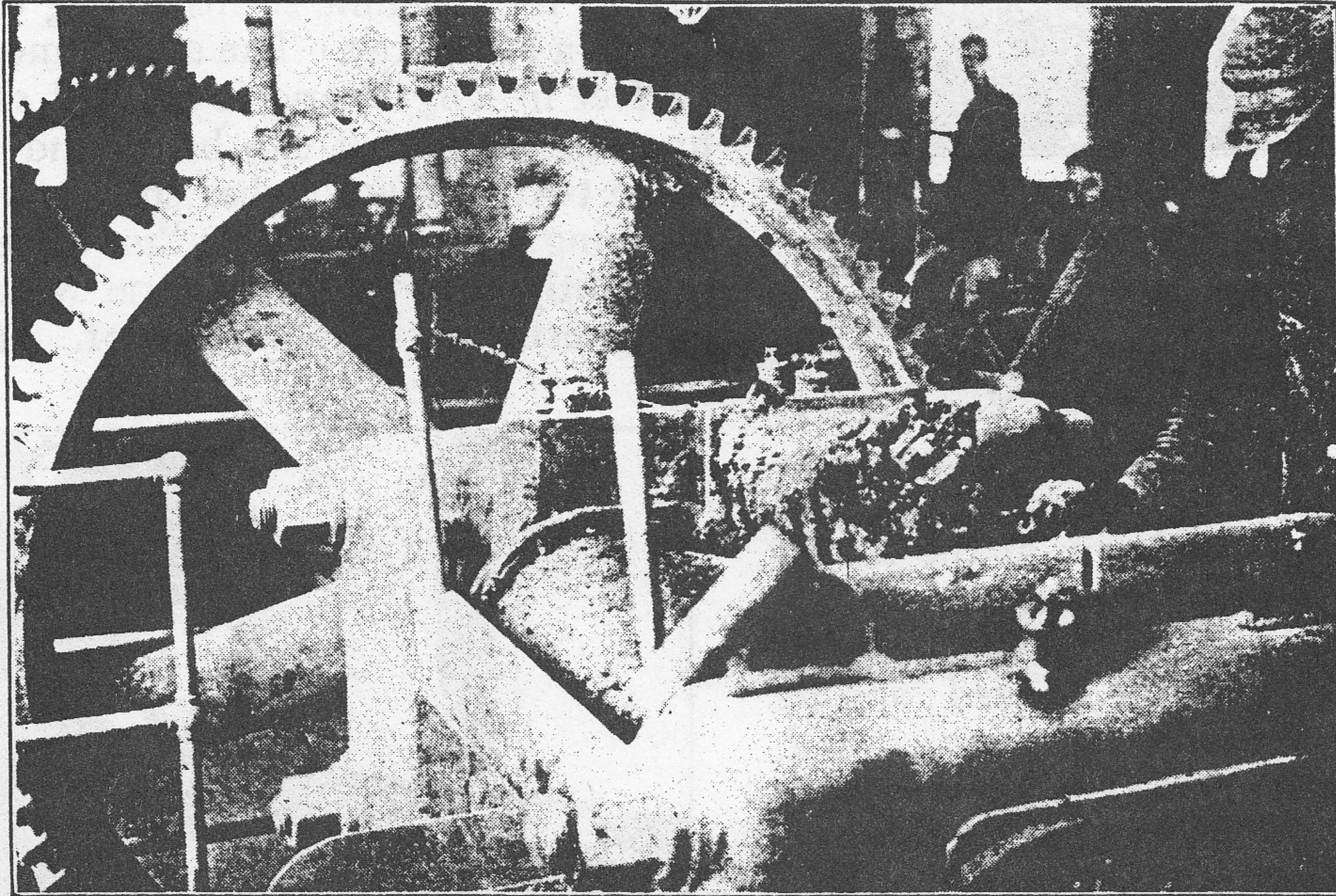
powerful that it will play the piano or lead the band for you for twenty minutes at a time, before it is necessary to wind it as we do the clock.

The Sound Box

Now we come to one of the wonderful parts of the machine—the part which transmits the sound from the record to the horn. It can be held in the palm of the hand, and some of its pieces can scarcely be seen without a magnifying glass, yet it requires greater skill to create each piece and to fit the parts together in the right way than does the construction of any other portion of the machine. What you probably notice first is a piece of mica from India, a little over an inch in diameter. The company buys about thirty tons of this mineral every year, so much is rejected in getting sheets of the proper quality. Expert

sorters go over the pile, and pick out a piece here and there until they have found what they want. Then the pile which has been picked out is culled over again and again, split into thinner sheets, measured with tiny gauges, looked through, felt with the fingers, and more and more constantly thrown out.

steel socket, the sound-box "arm." Thus a miniature telephone line is built between the horn and the record. Two more pieces complete the sound box—the record needle, and the sound-box holder which joins it to the elbow of the horn. The record needle fits into the same steel socket that holds the other needle, but



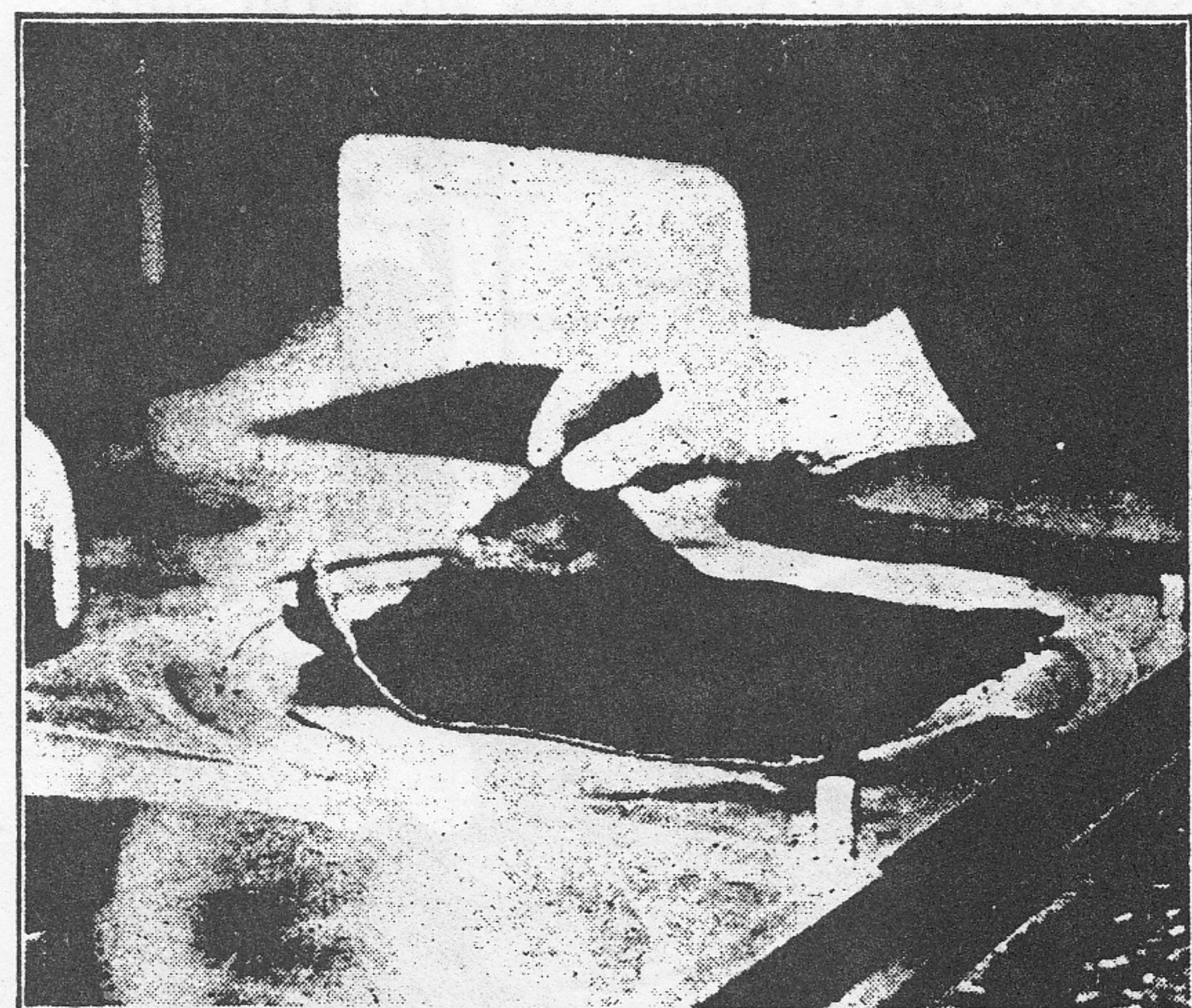
FIRST STEP IN RECORD MAKING. — ROLLING THE COMPOUND INTO A MAT.

Mica is to the talking machine what the diaphragm is to the mouthpiece of the telephone. It sends the sound waves to the horn by its vibration, and on this vibratory quality much depends. It is so strong that some of the little discs are actually only about one five-thousandth of an inch in thickness, yet they last for years. So sensitive is the disc that if you merely lay a finger tip on one while the machine is playing, you can feel it quiver and throb as if filled with life. It must be carefully protected, and accordingly is clamped into a metal ring composed of two halves, each of which is lined with rubber gaskets to hold its edges firmly.

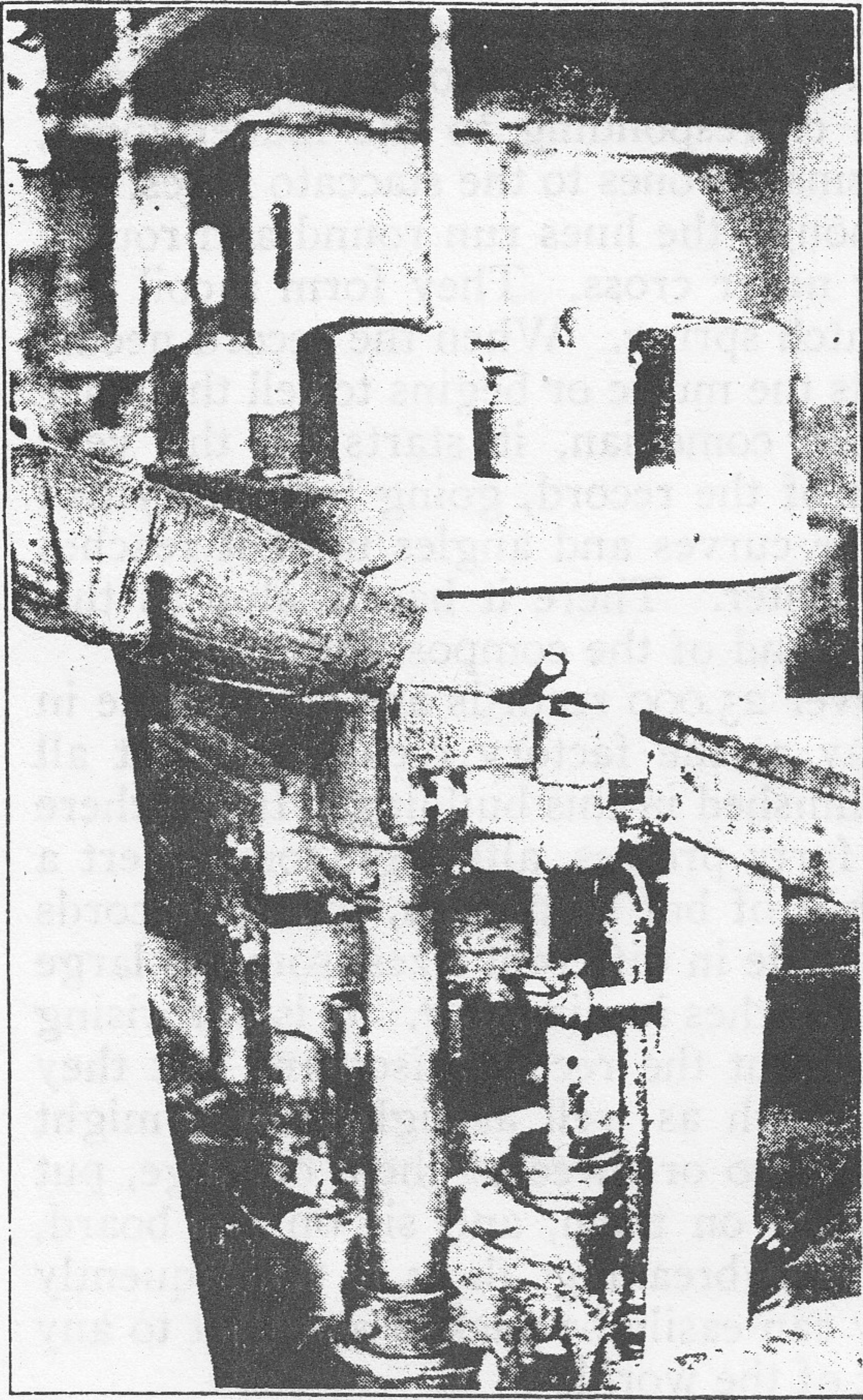
Deft and light fingers are needed in finishing the "sound boxes"; but besides the mica disc and its frame, there are other pieces of mechanism in them just as necessary. For instance, a sliver of steel must be fastened to the center of the disc by a drop of shellac—a sort of needle curved at the upper end so as to touch the mica. The lower end sets in a

projects downward instead of upward, its point resting on the record. It looks like a small sewing machine needle without any eye, and is held in place by a simple thumbscrew in the same way, so that it can be taken out and replaced in a few seconds.

The notes from the record pass from



PLACING MAT UPON MATRIX THAT CONTAINS CHARACTERS REPRESENTING THE SONG OR TALK.

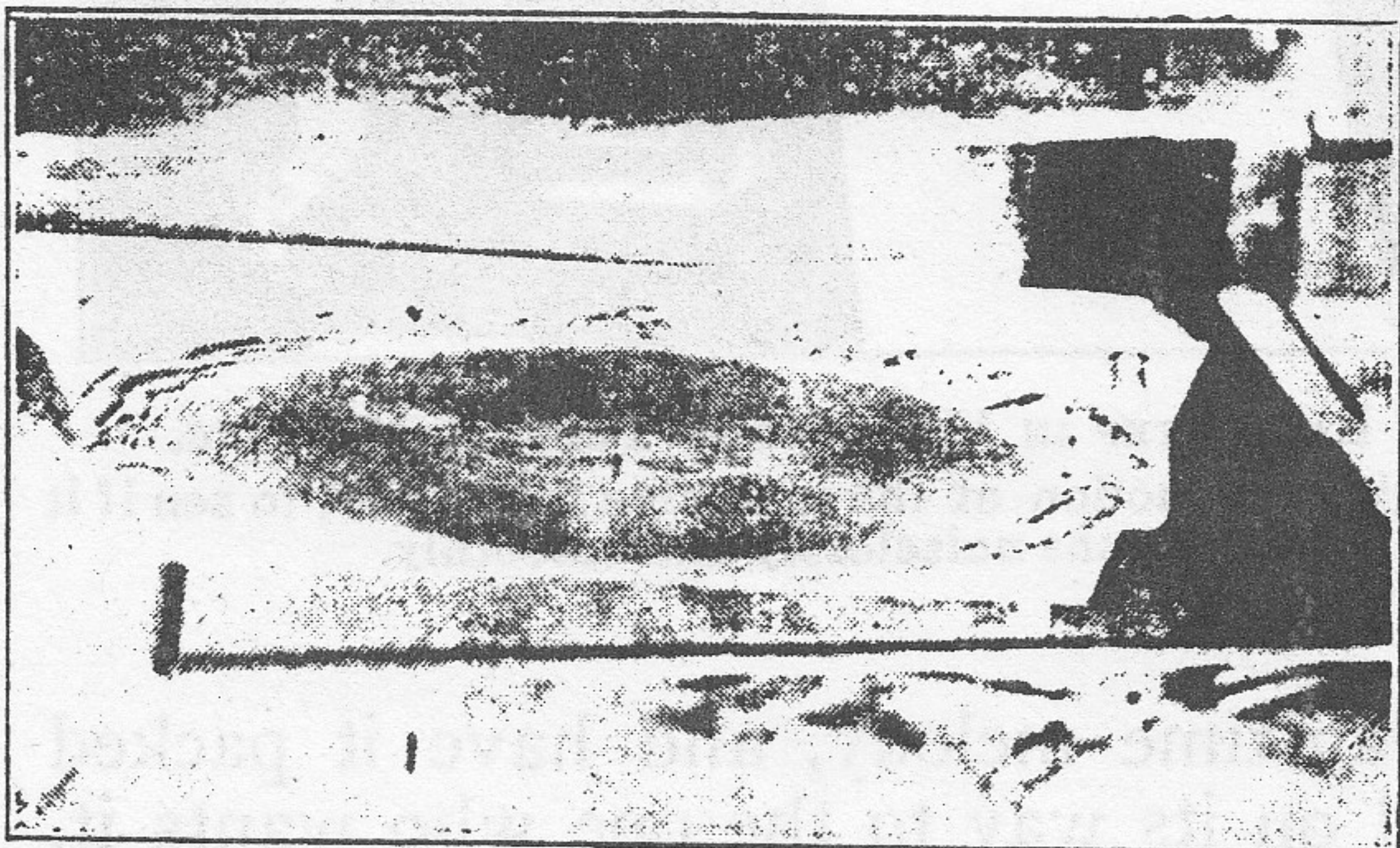


PRESSING THE MAT BY HYDRAULIC POWER.

the record needle to the sound needle in the form of vibrations or waves. Every one is transmitted to the mica, which broadens them out or magnifies them, and sends them on into the horn. Then they expand as the bell of the horn opens out, until they reach the ear. The music is thus telephoned, one might say, by the sound box, from the record to the horn.

The Record

But perhaps the most curious part of it all is that round, black plate which looks like gutta-percha. It seems like



THE RECORD AS IT LOOKS AFTER BEING PRESSED.

magic, yet when the clockwork motor is started and it whirls round and round the needle point, you hear the full, rich tones. Lift the needle from it a fraction of an inch, and the sound ceases instantly.

In one of the rooms of the factory are piles of what appear to be powdered dirt and barrels of shellac, from which the records are made. A workman scoops up a lot of one kind of powder, dumps it into a bin with some of the other kinds, mixing it together until it becomes a dirty yellow mass. On one side of the room stands a row of ponderous machines, each containing two rolls. Each roll is hollowed out to allow a steam pipe to be placed in it, so that it can be heated. Pouring the yellowish powder between the rolls, the workman adds the shellac, which quickly melts in the heat, and mixes with the powder, forming a kind of dough. This adheres to the revolving rolls in folds, which become thicker and thicker. After a few minutes of this sort



A GLIMPSE IN THE RECORD LIBRARY, SHOWING LECTURES, SONGS, AND INSTRUMENTAL MUSIC READY FOR SHIPMENT.

of work, a batch is "done" and ready to be rolled out. The material is lifted from the mixer in folds like cotton batting. It has been made into a sort of fabric, held together by the melted shellac. While it is still hot from the press, the workman feeds it into another machine with two smaller rolls, which are closer together. When these revolve, a double-bladed knife also revolves, and, as the mat is pressed out upon the long table, cuts it into sections a foot or so in length. This is the form in which it goes to the record maker.

Now we come to one of the most interesting departments. Rows of men stand in front of steel slabs almost too hot for you to touch with your finger.



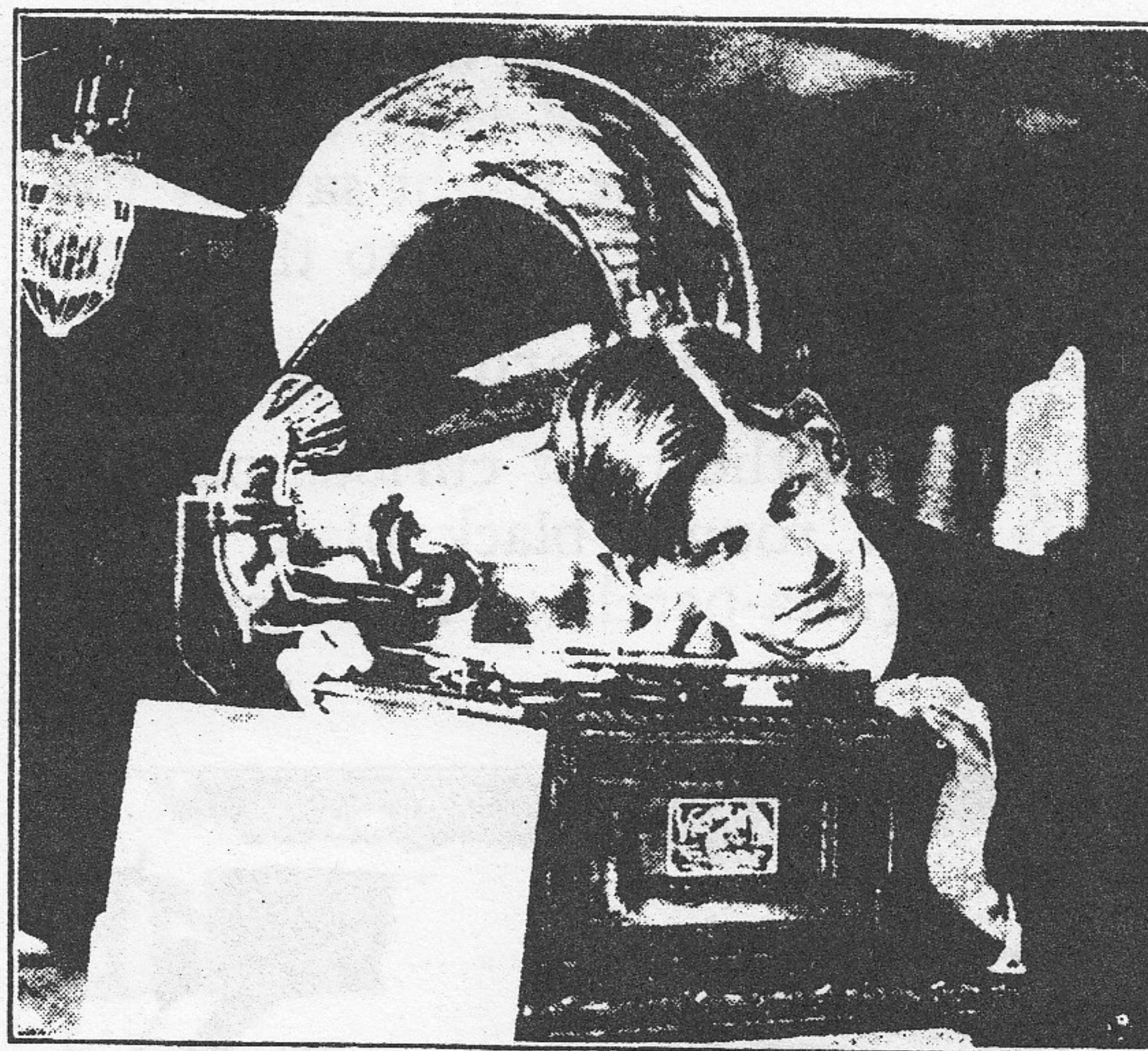
THE FINISHED RECORD.

A workman, taking up a square or mat of the record composition, places it upon the steel mould; then, picking up a round sheet of what appears to be silver or steel, puts a lettered label over the pin in its center and presses it into the mould over the mat. Grasping the mould with both hands—for it is quite heavy—he shoves it into the hydraulic press back of him, and, pulling a little handle, releases a weight of no less than 100 tons, which presses upon the mat. When the mat is taken out, it looks like hard rubber and has indelibly moulded upon it the lines of the song, story, or music transferred from the metal disc which is the matrix. If the disc or the record is carefully examined with a powerful magnifying glass, the lines, which are cut into its face, apparently in circles gradually narrowing as they approach the center, will be found to be more or less serrated—each composed of a series of tiny angles and curves of irregular size. These for-

mations are faithful reproductions of the sound waves, the broader and deeper ones corresponding to the louder tones, the smaller ones to the staccato notes, etc. Although the lines run round and round, they never cross. They form a coil like a watch spring. When the record needle reads the music or begins to tell the story of the comedian, it starts on the very edge of the record, going into every one of the curves and angles until it reaches the center. There it has to stop as this is the end of the composition.

Over 25,000 records are often made in a day at the factory mentioned, but all are finished in this building. In all, there are forty presses, although some exert a weight of but sixty tons, for the records are made in different sizes, some as large as 14 inches in diameter. It is surprising how light the record discs are, but they are tough as well as light. You might stand two or three of them on edge, put a board on them, and sit on the board, without breaking them. Consequently they can easily be packed and sent to any part of the world.

Upon the top floor of one of the buildings is a musical library, which is perhaps the greatest of its kind in the world, for here are boxes containing over 1,000,000 records, yet so carefully classified and indexed that the librarian can pick out the "Sextet from Florodora," or



LAST STEP IN MAKING THE TALKING MACHINE.
Testing the motion of the turntable by the ear, to see if it runs noiselessly and smoothly.

a rag-time melody, and have it packed and on its way to the one who wants it, within fifteen minutes after the telegram

is received. For the talking machine, Tamagno has rendered scenes from "Othello," "Il Trovatore," and "Guillaume Tell." Caruso is heard in "Aida," in "Cavalleria Rusticana," and in "Tosca," the musical version of Sardou's famous drama. One listens to Calvé in "Carmen," and the romanza of Santuzza in "Cavalleria Rusticana." The deep tones of Plançon's basso are wonderfully brought out in "Faust" and "Le Cid." Scotti, Suzanne Adams, Delmas, Giral-

doni, De Lucia, Ackté, Zélie de Lussan, and Campanari are other singers, known the world over, whose voices have been preserved in the renditions that have given them their fame. The master touch of Kubelik is repeated on the violin, and one laughs at the wit of the leading mirth-makers of their time. Truly, many of the records will be treasures to be preserved; and, thanks to the machine, they can be heard long after the singers themselves have uttered their last note.

We are grateful to reader Ray Tump of Minneapolis for furnishing the preceding article from The Technical World magazine. It will be obvious to the reader that the un-named manufacturer of Camden, New Jersey is, of course, Victor. An indication of just how early this visit is can be found in the photo on page 7: 10" records were still being pressed with the Monarch label. Also, we believe that the record standing on edge in the record library (page 6) is one of those elusive 14" Victor discs.

IN REVIEW

American Celebrity Recordings, 1900 - 1925, by Julian Morton Moses.

This venerable handbook of U.S. issues by great artists, originally published nearly forty-five years ago, has recently been re-published in a new and expanded edition by Michael Sherman's Monarch Record Enterprises. Substantially the same as previous editions, Mr. Moses has added new introductory material as well as a new "Review of Artists" section, in which he shares some personal reflections on the artists included (many of whom he heard in person).

The artists? Here are listed most of the great performers who recorded for Victor and Columbia, as well as for lesser labels, during the acoustic period. In fact, every known Red Seal is listed, as well as most of the tri-color Columbias, as well as some notable black labels. The alphabetical listing (from Bessie Abott through Efram Zimbalist) then breaks down the artists' recordings in groups by years and labels. The result is an index to thousands of operatic, classical and standard recordings, easily accessed by performers' names. Included are all the expected artists, such as Enrico Caruso, Rosa Ponselle, Ernestine Schumann-Heink, and so on, but many of the more obscure ones as well: Roxy King, Cristina Soro, Giuseppe Pimazoni, &c. The most obvious advantage of this volume will be found in its use as a checklist to one's collection of classical acoustic recordings. But there are several more features, such as Mr. Moses' informative introductions to many artists, the inclusion of several unpublished recordings as well as early re-issues, and a complete numerical index of Victor Red Seals, comprising some twenty-four pages alone. John Charles Thomas fans will be pleased to learn that all of his acoustic Vocalion and Brunswick records have

now been listed.

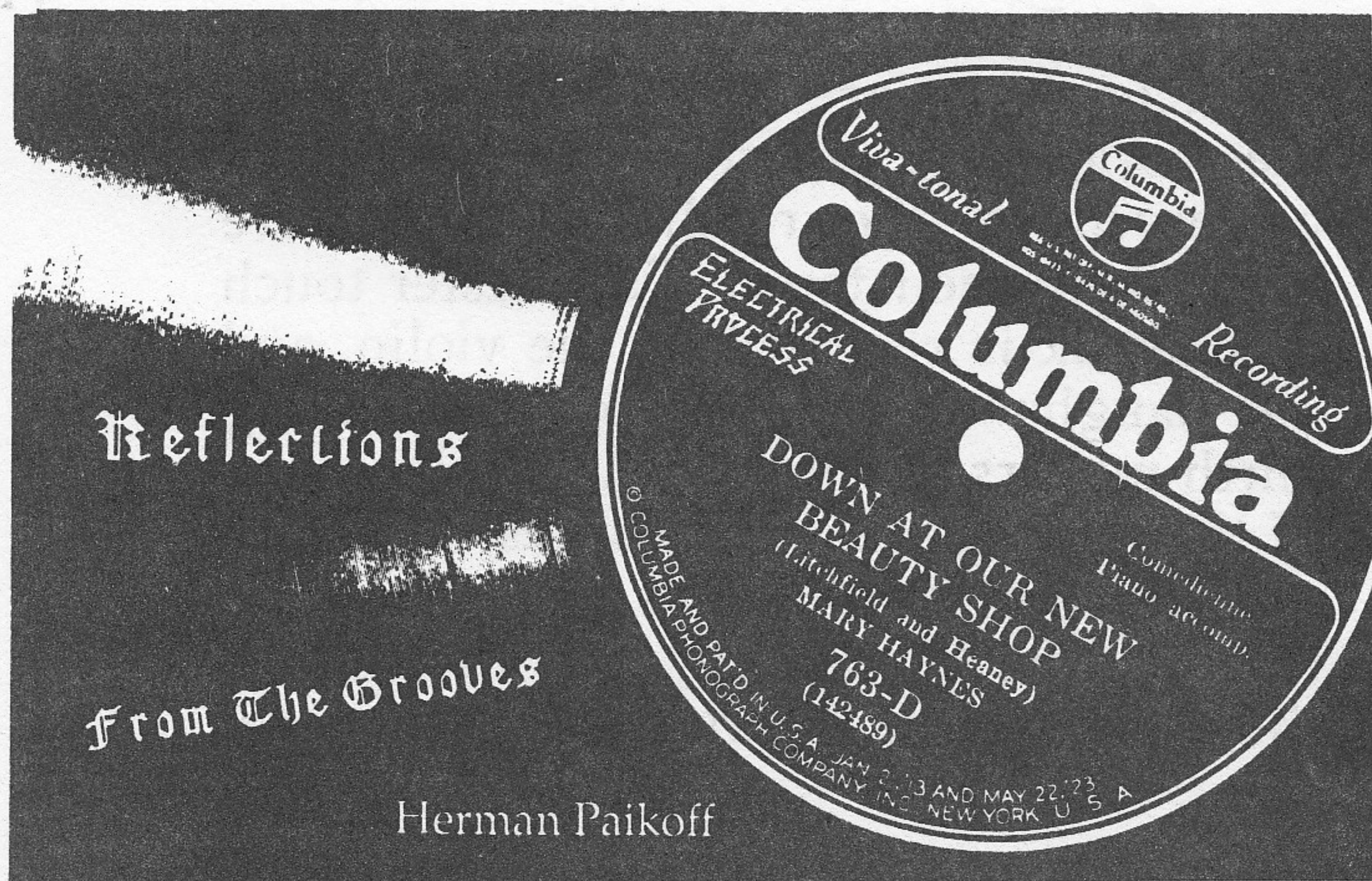
There are two obvious drawbacks, which will evidently await for a future discographer to conquer. The first is the exclusion of virtually all vertical-cut issues. Consequently, we have the Victor, Columbia and Brunswick records by Hempel, Bispham and Easton, respectively, but not their verticals on Edison, Pathe and Aeolian-Vocalion. Secondly is the cut-off period. While it makes sense to end the volume somewhere, it is too bad that some artists are represented only by their early acoustic work. A further drawback is the unfortunate reality that guidelines have to be drawn, with the result that some fine artists must be excluded. How, for example, does one decide to include the Philadelphia and Boston Symphony Orchestras on Victor, while excluding the Columbias of the Cincinnati, Chicago, and Metropolitan Opera House Orchestras on Columbia? These are, unfortunately, decisions which ultimately must be made due to limitations of time and space.

American Celebrity Recordings will long remain the standard for classical acoustic recordings in the U.S. It is good to see this old friend back with a facelift and a new lease on life! P.S. - Check out those beautiful full-color labels on the new cover. The new edition, approximately 210 pages, is available at \$12.95 plus \$2.00 shipping from: Monarch Record Enterprises, 100 Highland Park Village, Dallas, TX 75205.

"His Master's Voice" 'BD' Series, by Michael Smith.

In 1935, England's H.M.V. inaugurated a new series of popular records; the series would eventually encompass nearly 2500 records and would last for twenty years. Right from the beginning the series featured some of Britain's best dance bands, as well as those from its U.S. affiliate. Therefore, we find interspersed between the Teddy Joyces and Jack Hyltons such orchestra leaders as Benny Goodman, Richard Himber, Leo Reisman, and later, Tommy Dorsey and Glenn Miller. But the series also included many fine pop vocalists, music hall entertainers, instrumentalists, as well as

(cont. p. 21, bottom left)



The Case of the Scarlet Record Labels

RCA-Victor (Plaintiff)
vs.
Columbia and Decca (Defendants)

I would like to thank Dan Morgenstern, Director, Institute of Jazz Studies, Rutgers University, Newark, New Jersey for allowing me the use of the Institute's research facilities.

* * * * *

(Excerpt from the courtroom transcript)

MR. TAYLOR (Attorney for Columbia, addressing the court): May I make this one remark? Mr. Cooper (Attorney for RCA-Victor) neglected to tell your Honor that at some time during the course of the existence of the Victor Company from time to time efforts were made to secure trademark registrations for a black label, for a purple label and for other colors.

THE COURT (Judge Woolsey): Well, why not, if they have gotten a red label?

* * * * *

Those comments by Mr. Taylor and Judge Woolsey were, for me, the essence of the case of the Victor "Red Seal" record versus the Columbia and Decca "red labels." If Victor could not obtain a trade-mark any other color for use on a record label, this brought into question the granting of the original trade number 42,962 issued to Victor in 1904.

At the turn of the century a law school graduate could not do better than begin a career with a phonograph company. It would be considered by most everyone in the industry guaranteed employment to retirement—or bankruptcy! The litigation between companies was almost continuous, not only between rival phonograph and record manufacturers but between manufacturers and the distributors, jobbers, wholesalers, dealers, etc. It seemed that everyone was suing everybody

else, as Edward B. Moogk remarked in his wonderful book Roll Back the Years. If this was not a lawyer's Garden of Eden, then at least they had found their El Dorado. Thomas A. Edison, the wizard of Menlo Park, holder of a thousand patents with his phonograph, moving pictures, cylinders, batteries, telephone, telegraph, bulbs and all sorts of electrical appliances, must have used batteries of attorneys. Emile Berliner, inventor of the lateral cut recording on disk, Eldridge R. Johnson, master mechanic and founder of The Victor Talking Machine Company (who acquired the Berliner patents for the United States), had a patent for almost every item relating to his phonographs and records. Edward D. Easton, founder of The American Graphophone Company and The Columbia Phonograph Company, acquired the Jones patent for lateral cut disk recordings, which required constant legal exertion to maintain Columbia's patent rights. After 1920 when most of the lateral cut patents expired, the situation became less turbulent.

Of all the litigation that took place within the industry, none to my knowledge was as elongated or as costly, up to that time, as the lawsuit between the Radio Corporation of America (Victor), plaintiff, versus Columbia Recording Corporation, Decca Records, and Times Appliance Company (Columbia distributor in

No. _____
District Court of the United States
Southern DISTRICT OF New York
 RCA MANUFACTURING COMPANY, INC., Plaintiff,
 v. COLUMBIA RECORDING CORPORATION, COLUMBIA PHONOGRAPH CO., INC., and TIMES APPLIANCE CO. INC., Defendants.
SUMMONS IN CIVIL ACTION
 Returnable not later than _____ days after service.
 ROGERS, HOGE & HILLS Attorney for Plaintiff.
<small>U. S. GOVERNMENT PRINTING OFFICE 7-1616</small>

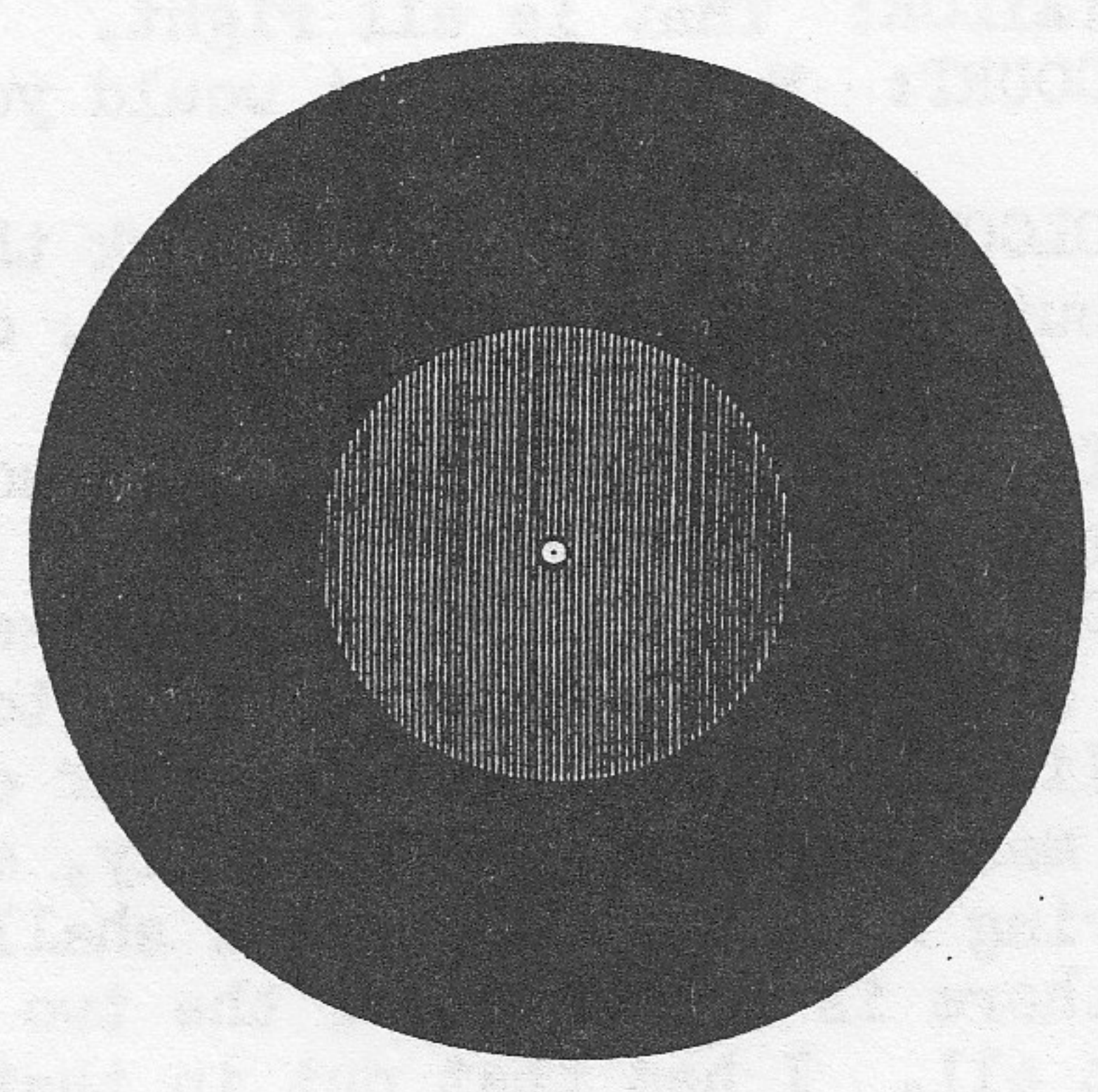
the metropolitan New York City area). In 1902, The Victor Talking Machine Co. inaugurated the Red Seal record label for their renowned classical artists. These records were more expensive than the standard Victor black label, and in some cases much more expensive. In 1904 Victor obtained a registered trade-mark from the Patent Office for the words "Red Seal," as well as a separate registered trade-mark for a cir-

No. 49,364.

TRADE-MARK.

REGISTERED JAN. 30, 1906.

VICTOR TALKING MACHINE CO.
RECORDS FOR TALKING MACHINES.
APPLICATION FILED JUNE 27, 1905.



WITNESSES:

F.E. Barry

Victor Talking Machine Co.

PROPRIETOR:

Albert C. Middleton

by H. M. Tett
ATTORNEY.

UNITED STATES PATENT OFFICE.

VICTOR TALKING MACHINE CO., OF CAMDEN, NEW JERSEY.

TRADE-MARK FOR RECORDS FOR TALKING-MACHINES.

No. 49,364.

Statement and Declaration.

Registered Jan. 30, 1906.

Application filed June 27, 1905. Serial No. 9,273.

STATEMENT.

To all whom it may concern:

Be it known that the VICTOR TALKING MACHINE Co., a corporation organized and existing under and by virtue of the laws of the State of New Jersey, and having its main office and doing business at No. 114 North Front street, in the city of Camden, in said State, has adopted for its use a trade-mark, of which the following is a full, clear, and exact description.

The trade-mark consists of a red disk applied to the central portion of the face of a disk sound-record.

This trade-mark has been used continuously

in the business of said corporation since July 25, 1902.

The class of merchandise to which this trade-mark is appropriated is sound recording and reproducing devices, and the particular description of the goods comprised in said class for which said trade-mark is used is records for talking-machines.

The trade-mark is usually displayed on the records themselves by impressing said disk into the central portion of the face of the record.

VICTOR TALKING MACHINE CO.
By ALBERT C. MIDDLETON,
Secretary.

DECLARATION.

State of Pennsylvania, city and county of Philadelphia, ss:

ALBERT C. MIDDLETON, being duly affirmed, deposes and says that he is secretary of the corporation, the applicant named in the foregoing statement; that he believes the foregoing statement is true; that he believes the said corporation is the owner of the trade-mark sought to be registered; that no other person, firm, corporation, or association, to the best of his knowledge and belief, has the right to the use of said trade-mark, either in the identical form, or in any such near resemblance thereto, as might be calculated to deceive; that said trade-mark is used by said corporation in commerce among the several States of the

United States, and particularly between New Jersey and New York, and between the United States and foreign nations or Indian tribes, and particularly with England; and that the description, drawing, and facsimiles presented, truly represent the trade-mark sought to be registered.

ALBERT C. MIDDLETON.

Subscribed and affirmed to before me, a notary public, on this 22d day of June, A. D. 1905.

[L. s.] ALEXANDER PARK,
Notary Public, 604 Stephen Girard Bldg
Philadelphia.

Victor had, indeed, been granted a trade-mark for a red paper record label, as the above document indicates. Notice that the words "Red Seal" are not even used!

cular "Color Red" record label. Victor maintained that the words "Red Seal" and any "Red Colored" record label was similarly trade-marked, no matter what lettering or trade-mark may be printed upon it.

On occasion when a rival company used a red label, Victor, if they considered it worth while, would advise the competitor of its registered trade-mark, and the matter was resolved. (Note Exhibits

"B" and "C", which documents one such exchange in 1937. Earlier examples will come out in the courtroom transcript.)

In December, 1938 the Columbia Broadcasting System (CBS) purchased the American Record Corporation, which owned the Columbia label, among many others, and formed the Columbia Recording Corporation (CRC). CBS also secured the services of Edward Wallerstein, former RCA-Victor record manager, to head the Columbia record operation as president. Along with Wallerstein came four other Victor executives, and Columbia began aggressively recruiting recording artists. In 1939 Columbia re-introduced the Columbia popular label, at 50¢...reduced from its former 75¢. The series was started at number 35201, and the new product bore a RED LABEL! In addition, CBS formed a new CRC corporate logo, referred to as the "Twin Circles," one circle being the easily recognized Columbia "Twin Note" or "Magic Notes," the other containing a CBS microphone. More will be written about this when the matter is introduced into the trial proceedings.

Victor was certainly not unaware of Columbia's new aggressiveness and decided to fight back any way they could. RCA-Victor, being the financially strongest member within the record industry, would not allow an old radio rival to chip away at not only its artist and executive roster, but also its somewhat sacred long-established "Red Seal" registered trade-mark. They were also suing Decca for their use of a red label, but it was obvious from the beginning that Columbia was Victor's prime target.

UNITED STATES DISTRICT COURT

SOUTHERN DISTRICT OF NEW YORK

RCA MANUFACTURING COMPANY, INC.,

Plaintiff,

vs.

DECCA RECORDS, INC., and DECCA
DISTRIBUTING CORPORATION,

Defendants.

Civ. 7-468.

RCA MANUFACTURING COMPANY, INC.,

Plaintiff,

vs.

COLUMBIA RECORDING CORPORATION,
COLUMBIA PHONOGRAPH CO., INC. and
TIMES APPLIANCE CO., INC.,

Defendants.

Civ. 10-412.

Before:

HON. JOHN M. WOOLSEY,
District Judge.

New York, January 4, 1943;
11.00 o'clock a. m.

Court Transcript, January 4, 1943

At the point we pick up the proceedings, the following participants had been established:

Clifton Cooper, representing RCA-Victor
Milton Diamond, representing Decca
Willis H. Taylor, Jr., representing Columbia
Neilson Olcott, representing Times Appliance

It had further been established that the plaintiff, RCA Manufacturing Co. had recently merged with its parent company, the Radio Corporation of America.....

THE COURT: All right. I wonder if there is any other underbrush that ought to be cleared up before we start.

MR. COOPER: I am not aware of any.

THE COURT: I would like to ask you, aside from that decision of Judge Leibell, is there any law of the case at all that has been made in any pretrial proceeding of any sort?

MR. COOPER: I think not. I think that the opinions which were written with respect to interrogatories and their motion to strike part of our complaint comprise all of the previous procedure. Anything beyond that was so informal as to leave the questions all open for your Honor, I think.

MR. TAYLOR: I think that is true.

THE COURT: Then Judge Leibell really is the only case?

MR. COOPER: I think so.

MR. DIAMOND: I assume your Honor has before you the opinion of Judge Leibell in the Decca case as well.

THE COURT: In what?

MR. DIAMOND: In the Decca case. There were opinions written by him in the Decca case.

THE COURT: No, I think I only have - I can get it in the District Court Supplement or Federal Supplement - is it reported?

MR. DIAMOND: I don't know whether it is or not.

THE COURT: Well, it isn't important. I just wanted to get the picture.

MR. COOPER: Shall I proceed, your Honor?

THE COURT: Wait just a second until we see what he has to produce - Mr. Diamond.

Now in regard to consolidation, the clerk just calls my attention to it. I should think we might say the two cases will be tried together, and divergent facts called to my attention at the proper time. And what is the name of your concern?

MR. COOPER: You speak of the plaintiff or the plaintiff's attorneys?

THE COURT: No, I am thinking of the defendants.

MR. TAYLOR: Columbis Recording Corporation and Columbia Phonograph Company, Inc. The latter company is now dissolved, the assets were taken over wholly.

THE COURT: What is this Times Appliance?

MR. OLCOTT: As to the Times Appliance Co., Inc., we were one of the distributors of Columbia and have been joined in this case. We have not filed any memorandum, sir, and if I may, I wish to adopt that of the defendant Columbia as that of the Times Appliance Co., Inc. I am sure --

THE COURT: I was going to see if I could not work out something for you. You don't want to be here all the time, I am sorry to say.

MR. OLCOTT: I am sorry to say that I don't

think I would be justified in being here all the time, and I would like, if I may, to have it understood that any objections made by Mr. Taylor on behalf of Columbia would also be on behalf of Times Appliance.

MR. TAYLOR: That is all right.

THE COURT: Entirely; but would you want to be summoned?

MR. OLCOTT: I think I can work that out with Mr. Taylor, but I am staying here today, of course, you see.

MR. TAYLOR: Yes, there will be something from the first witness referring to you.

THE COURT: Is there anything else that we should think of? I don't think we need to enter an order of consolidation. You see an order of consolidation doesn't mean anything, practically, except what I am just ordering now, that the cases shall be tried together, and there is no fusion of the two cases by consolidation at all. I had that out in that Interborough case, and it does not fuse the cases. You have to enter separate decrees in each one anyhow, the remedies are all separate and the results may even be different, and all this means is that for the purposes of the trial we will go on together and avoid having two trials where there is only one issue - good judicial husbandry.

MR. COOPER: Well, substantially all of the evidence the plaintiff will have to offer will be against both the Decca companies and the Columbia companies. There would be very few if any places where that will not be so, and I should think it would be best if it be understood at the start that all the evidence offered by the plaintiff is offered against both defendants except as otherwise specified.

THE COURT: That is right. That is the way to do it. What is the substantial right you claim is infringed?

MR. COOPER: The plaintiff begins with words so often spoken in these cases. Particularly I think of the words of Judge Learned Hand in the Aspirin case, where he said that is a single question in all cases of this type, question of fact, what do customers understand by the words for whose use the plaintiffs are contending? That is the ultimate fact to be established in this case, whether it be called unfair competition or trademark infringement. I revert to the words of the Supreme Court in Hart v. Osler, where they said --

THE COURT: Oh, yes, I know of that.

MR. COOPER (Continuing) -- it is just two different epithets for a single wrong. And it seems to me this case come out the same place whether you start it as a trademark case or an unfair competition case.

THE COURT: Do you agree that if the Erie R.R. Co. v. Tompkins is taken seriously in a case that begins as a trademark case, that the New York law is just the same as the Federal law?

MR. COOPER: I think it is.

THE COURT: Substantially the same?

MR. COOPER: I see no difference with respect to the questions at issue in this case. It seems to me that the whole question of what law governs arises only when there is conflict, and I am aware of no conflict between the law of New York and the Federal law. On the contrary, it seems to me --

THE COURT: Is that common ground for everybody?

MR. FREUND: Yes, that is quite true.

MR. COOPER: In fact, I think it is particularly demonstrated here that the law applicable to this case is almost identical. Some of the cases to which I have called your Honor's attention in the brief involve the same trademarks, same labels. Some cases were

tried in this court, and some were tried in the State court, and they came out the same place with respect to color and label imitation. We say the words "Red Seal" comprise a trademark.

THE COURT: Is there a definite grant of a trademark?

MR. COOPER: Oh, of course.

THE COURT: For "Red Seal"?

MR. COOPER: The words. Registrations were issued by the Patent Office for the words "Red Seal" and for a red seal itself.

THE COURT: What is the difference, the words "Red Seal" as words --

MR. COOPER: Exactly.

THE COURT: And then the --

MR. COOPER: The visual appearance as such, that is to say, a red disc in the center of the phonograph records of contrasting color, in this case, namely, black. There were two registrations of those, once in 1904 under the Act of 1881, and again in 1906 under the Act of 1905.

To: Mackay

From: Diamond

10/19/37

I am advised that the change in the Decca Label color will take place when the label with the new endorsement has been adopted. This will be very soon.

Exhibit C

THE COURT: What was the first one, under what Act?

MR. COOPER: Under the old Trademark Act, the Trademark Act of 1881. So that these two trademarks, the words "Red Seal" and the red disc itself, have been registered for 38 years. Upon their expiration they were renewed and the proper instruments of assignment appear of record in the Patent Office. Registrations were obtained --

THE COURT: You had some sort of patent, that I saw referred to in the brief.

MR. COOPER: Patent?

THE COURT: Some sort of patent, I understood, for making this center.

MR. COOPER: Well, I am not aware that it is involved in this case. It is significant, I think, not from the trademark aspect but perhaps from the question of when the red seals were adopted by the Victor Talking Machine Company. That patent shows that they were engaged in devising a manner or a method for making these paper labels adhere to these phonograph records. Many years ago, in the very early part of the industry, they used to just scratch the words on the record and then it was difficult to make paper adhere to it.

THE COURT: I can see that.

MR. COOPER: And I think this patent that your Honor has in mind was directed --

THE COURT: It was mentioned here somewhere.

MR. COOPER: Oh, yes, perhaps by one of the other parties. I do not think I mentioned it.

THE COURT: You mean you haven't read the briefs? Of course they haven't been served on you.

MR. COOPER: No. Eldridge Johnson, who was the founder of the Victor Talking Machine Company, around 1900, I believe, worked not only on a process of making records for phonographs but also devised a means by which these paper labels could be made to stick onto the records. The ultimate fact, if I may go back to where we started, which the plaintiff will establish, and which we will undertake to establish conclusively to your Honor's satisfaction without any possible question --

THE COURT: That is quite a broad statement.

MR. COOPER (Continuing): -- is that when people use the words "Red Seal Records," they mean Victor records and no others. We will demonstrate to your Honor that that is a matter of common knowledge, which is perfectly obvious to anyone who has an acquaintance with music, from the time he is able to sit on a piano bench, that the words "Red Seal Record" are as much a part of the vocabulary of music as Steinway piano or Stradivarius violin. It is just elementary. It isn't only a famous name but it is one of the oldest of



RCA MANUFACTURING COMPANY, INC.

A RADIO CORPORATION OF AMERICA SUBSIDIARY

Camden, New Jersey

RCA VICTOR
DIVISION

October 18, 1937.

Mr. David Mackay,
113 West 57th St.,
New York, N. Y.

Dear Dave:

I noticed on the Decca Supplement for October that there are some Personality Records listed and among them one by Lily Pons accompanied by Orchestra - Decca record #23017.

When I was in Philadelphia today I stopped in a retail store and discovered this record still carries the same Red Label as previously recorded. We will be interested to know when Decca will cease using this label.

Very truly yours,

H. C. Samuel

hod-m

Manager of Copyright Section.

cc-
W. Early

*Mr. Diamond -
Will you please give me
a definite answer on this, so that
I can advise Victor. I know
they are very much concerned
over the continued use of the
red label by Decca.*

Exhibit B

Exhibit B shows that Victor would put pressure on others to discontinue use of the red label, while Exhibit C (top of next column) indicates these tactics worked!

names. So when I say I shall establish that conclusively, I will undertake to establish the fact that it exists in the public mind - these Red Seal records - as firmly as a half a dozen of the most famous trademarks in common use in the United States today; that Red Seal records are as well known to be a trademark name, coming from a single source, as Buick automobile or Lucky Strike cigarettes or things of that nature. There is no question that defendants put a red seal on their records, both of them.

THE COURT: That is common ground, too, isn't it?

MR. COOPER: Yes. They say it is a red seal and they say that it is common color.

MR. TAYLOR: That depends on whether we are talking about the words Red Seal.

THE COURT: Red label.

MR. TAYLOR: Or a label, which is --

THE COURT: Whis is red.

MR. TAYLOR (Continuing): -- is of the color red. We want to be clear at the outset that we do not have that misunderstanding, and that the term Red Seal, as Mr. Cooper stated in the first part of his opening to your Honor, refers to the words Red Seal as distinguished from a red color on the label.

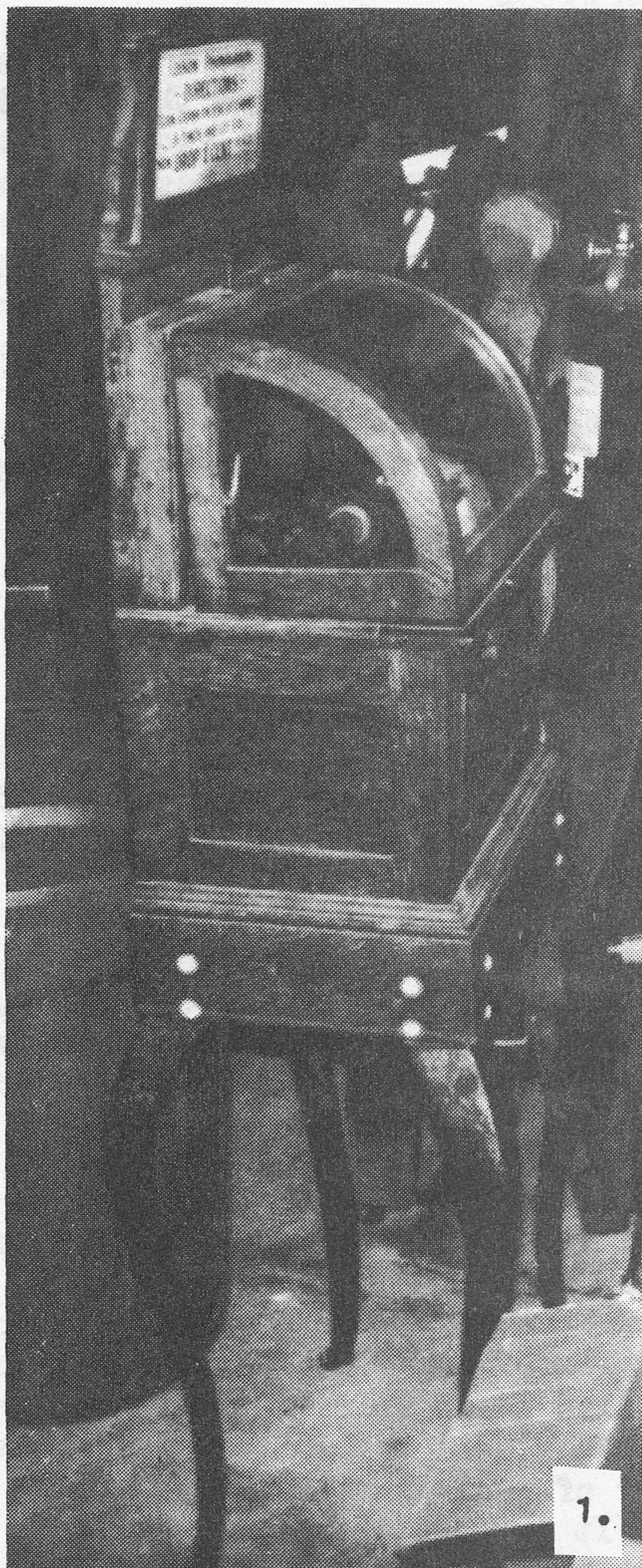
MR. FREUND: For that matter, the expression red label, as descriptive of a label colored red.

MR. COOPER: I have taken the position of the defendants upon their pleadings, and they have said in their pleadings that the Red Seal is merely descriptive of the red label which is on their records, that is to say, they say it is a red seal that they are using, and there isn't any question, therefore, that the defendants' record answers to that description of red seal records; it has got a red seal on it. The reason the plaintiff's records are known as Red Seal is because it has a red seal on it. Within the cases to which I have called your Honor's attention in the brief, the cause is completely established once we demonstrate this initial fact, that the words "Red Seal Records" are understood by consumers to mean only the plaintiff's records, and that when they see a record with a red seal on it, their impression is, from that visual appearance, that it is a Red Seal record, namely, the plaintiff's record.

= to be continued =

(Many fascinating historical facts pertaining to the industry will be revealed in this transcript, so don't miss an issue!)

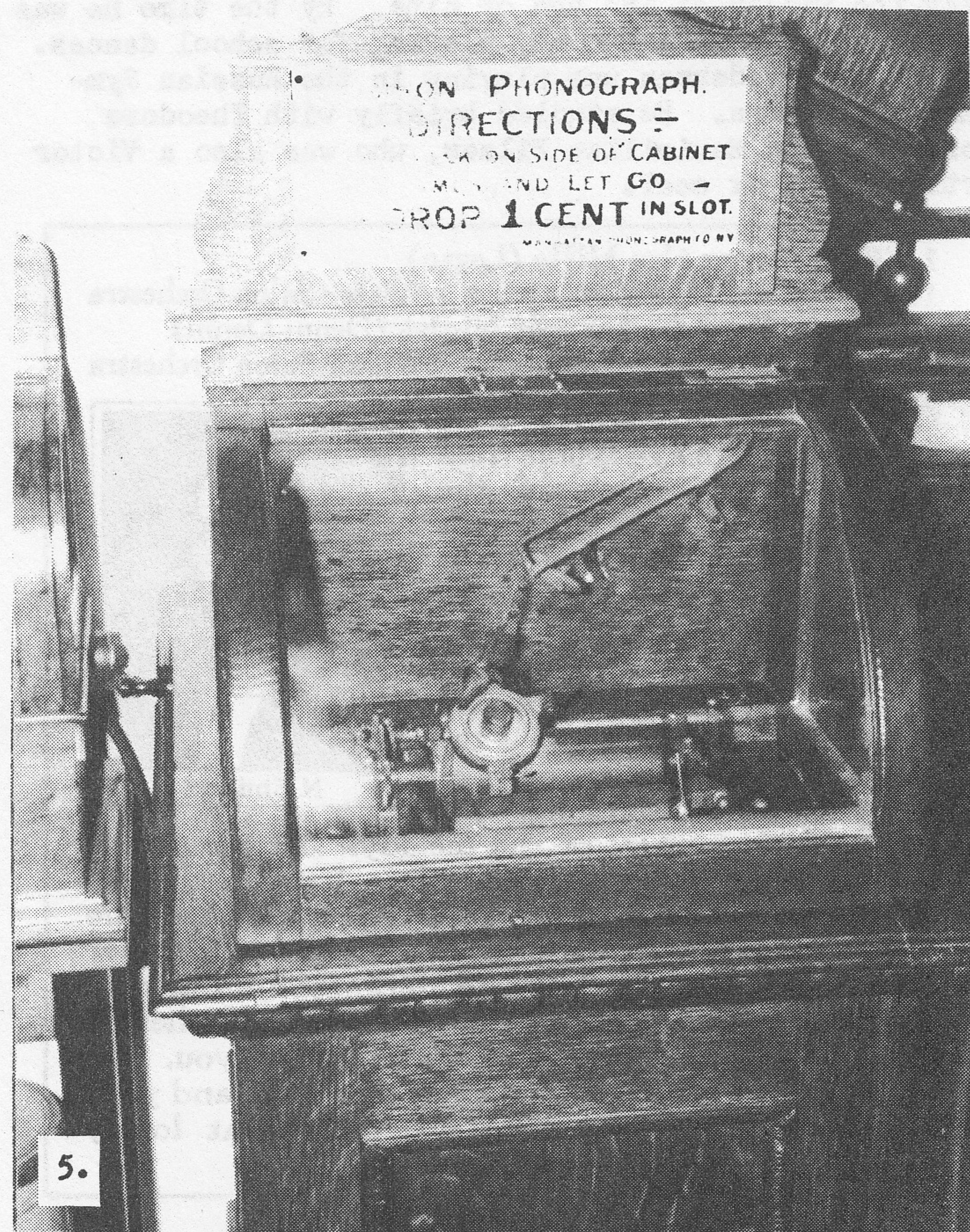
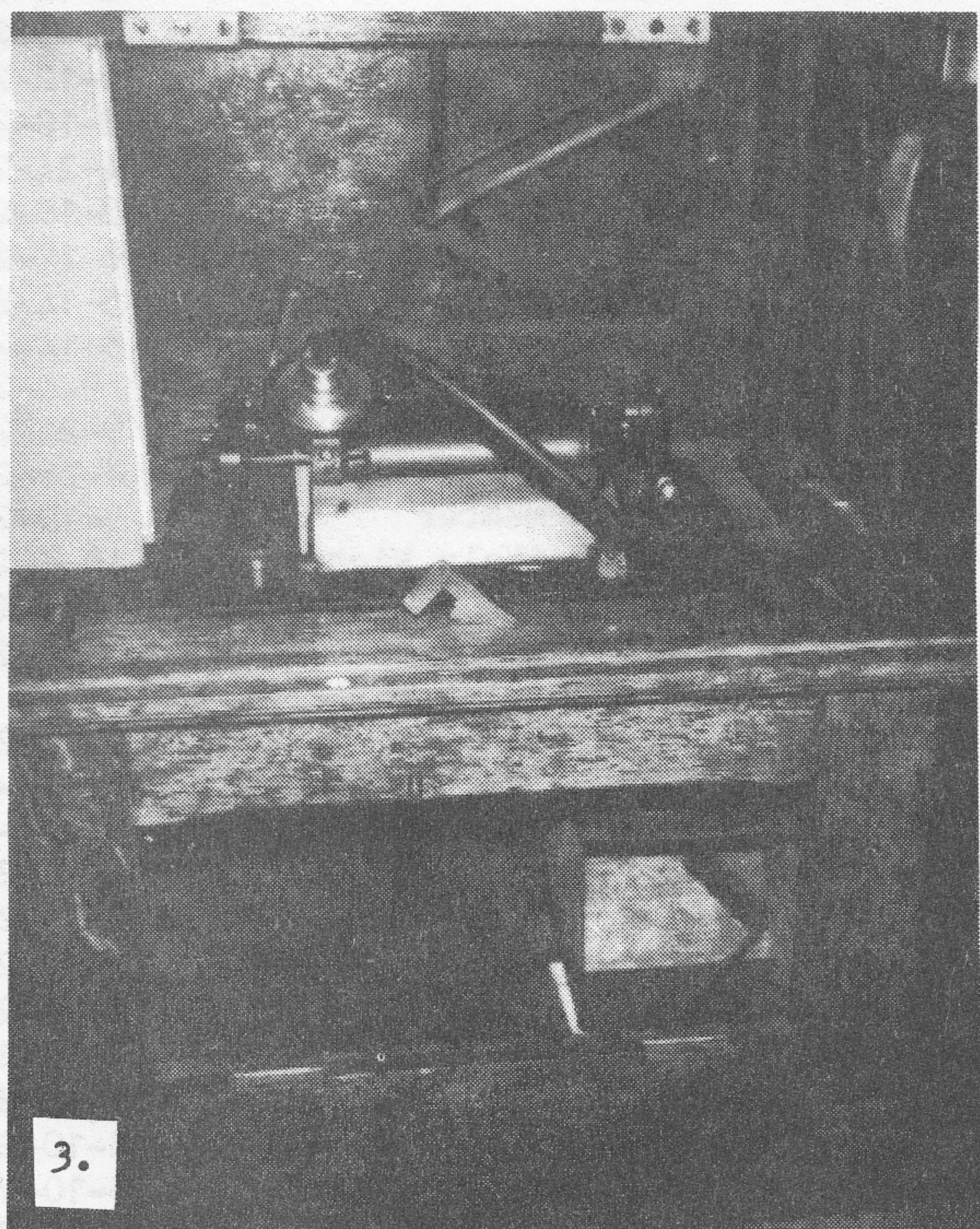
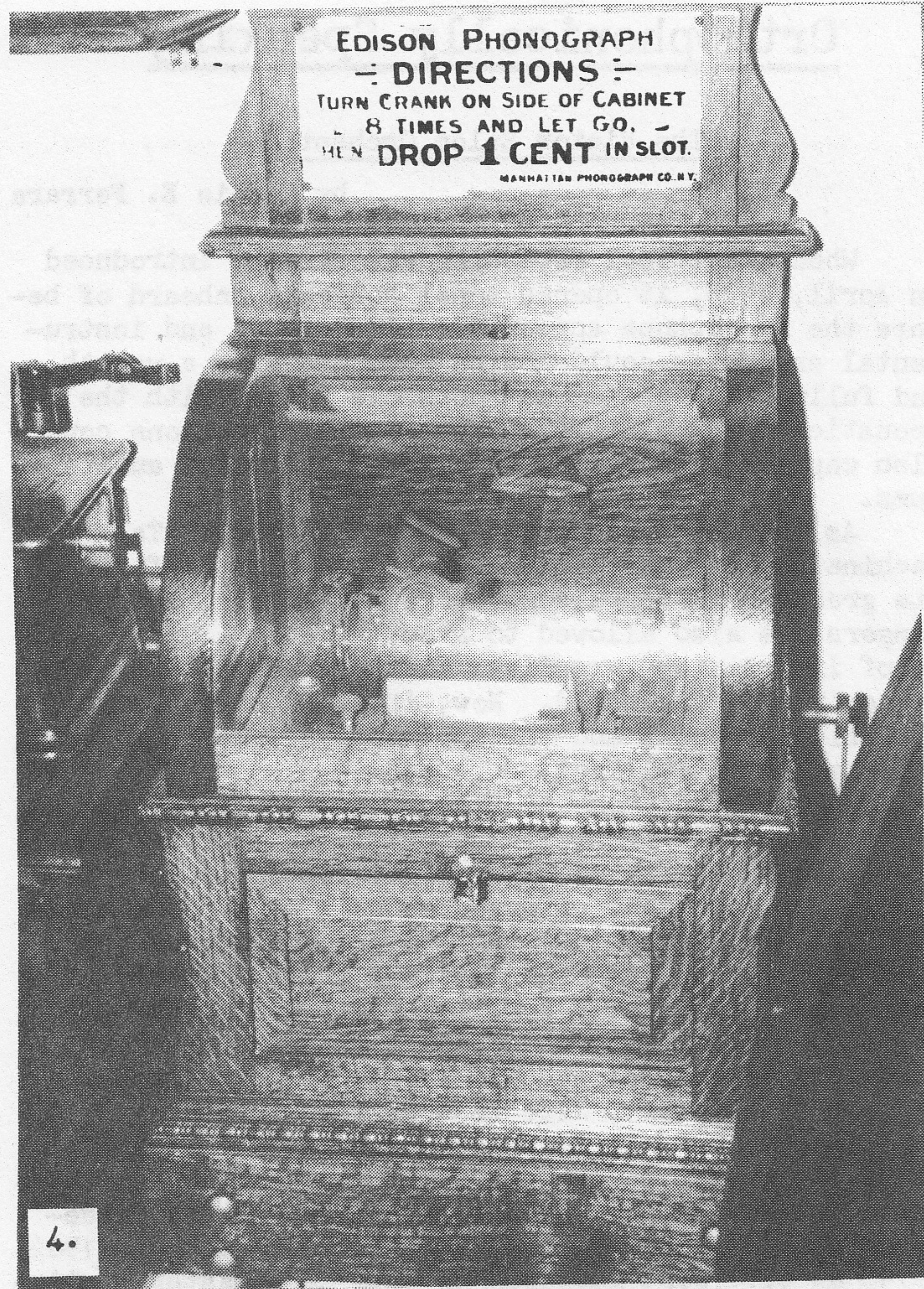
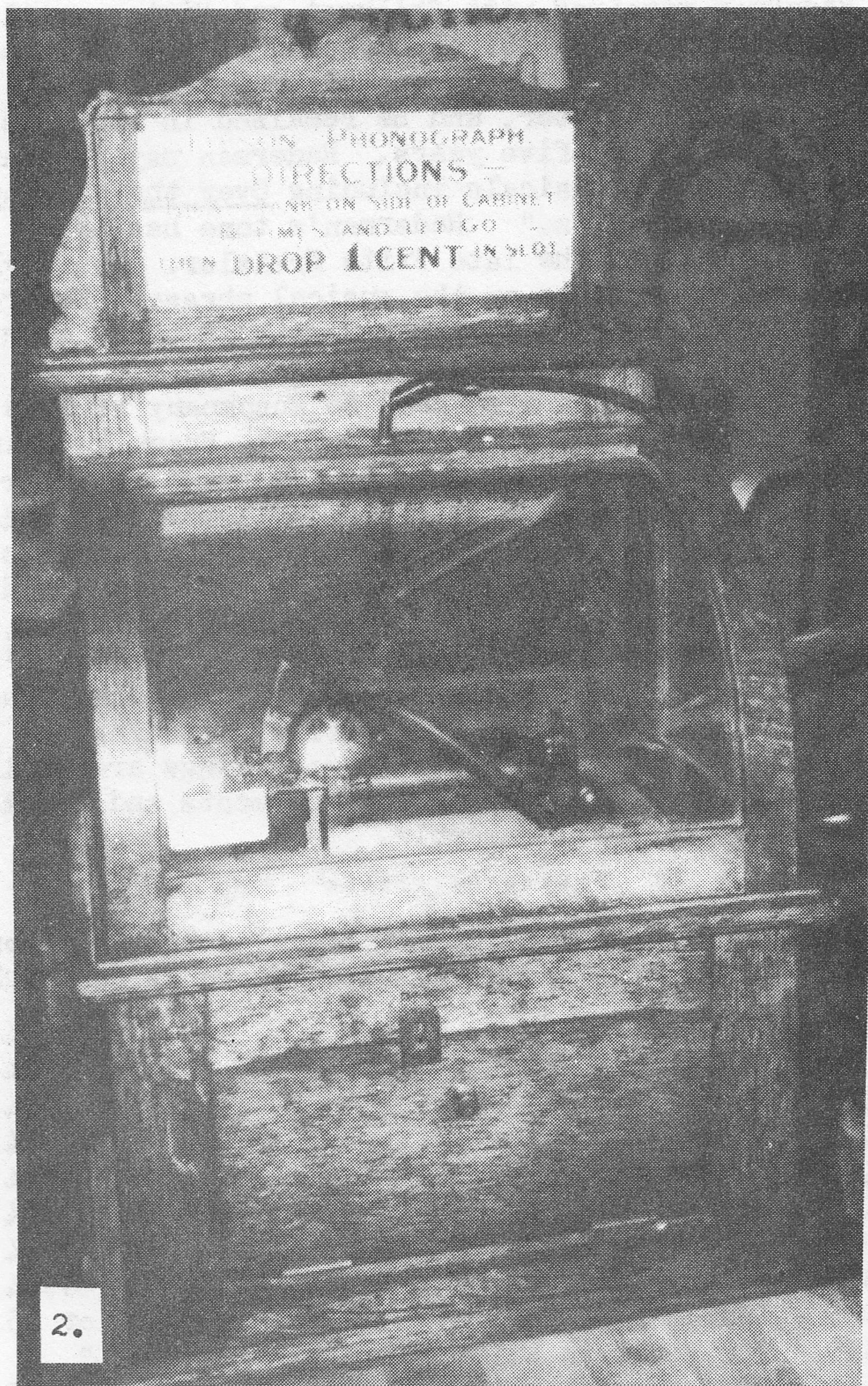
A Phonographic "Find" (?) in Old Vermont



Quite a lot of interest was stirred up last summer both within and outside the state of Vermont when an Edison coin-operated phonograph was advertised by an auctioneer in the northern part of the state. For those accustomed to seeing Edison Standards and Homes (at best!), this was quite an announcement; the amount of interest shown even surprised the auctioneer. But what was it? Was it authentic? "Look at those legs. They were surely bolted on in someone's workshop!" "That cabinet looks like an orange crate!" "Half of the coin drop is missing." "That drop-down door in the front is all wrong for an Edison," etc., etc. Bidding was fast and furious. Those who thought they might acquire this hideous curiosity for a few bucks were soon looking agape, as bidding climbed into the thousands of dollars. Finally, at \$7800, the creature went to an un-named Connecticut bidder who bought it sight-unseen via telephone. "Boy! Did he ever get stuck!!"

Or did he? We checked with our "Phonograph Forum" man, George Paul, who informed us this was made by the Manhattan Phonograph Co. of New York City, and there are two other models at the Edison Winter Home in Fort Myers, Florida. Curiously, though, the manufacturer's name had been removed from the signboard of the Vermont machine. All three machines used Edison Standard mechanisms of the early "suitcase" variety. If these mechanisms were purchased from Edison when that model was current, then the Manhattans are pre-1901. But if they bought up leftover mechanisms after the newer "Model A" Standard was introduced, these would be from 1901 or later. All three have a coin chute which hurls the penny through about two inches of air toward a receiving cup (which is missing from the fig. 5 machine). The fig. 4 machine shows legs bolted on, very similar to the Vermont machine. And finally, all models have access to the inside from the front. So, it seems in spite of its cruder appearance, the Vermont machine is all original and authentic. As to the price?....

Photo credits: figs. 1, 2 & 3 are the Vermont machine, courtesy of Glen Gurwit. figs. 4 & 5 are two different models at Ft. Myers, courtesy of George Paul.



Orthophonically Speaking

The Victor Salon Orchestra

by Dennis E. Ferrara

When electrical recording was finally introduced in April, 1925, it opened tonal horizons unheard of before the microphone appeared. Large vocal and instrumental ensembles could now be recorded with a warmth and fullness which was not possible before with the acoustical wooden or metal horn. The microphone could also capture the acoustics of large halls and auditoriums.

As the sound spectrum grew at the Victor Talking Machine Company, so too the creative talents of one of its greatest in-house conductors, musicians, and arrangers was also allowed to grow. Victor always boasted of its greatest vocalists and instrumentalists and orchestras of the world. Now, it could boast of the electrical process and the superlative talents of the late Nathaniel Shilkret.

Shilkret had come to Victor as a violinist in Victor Herbert's Orchestra before 1917. Through the years, Shilkret served his apprenticeship as sometimes accompanist on piano or organ as well as house conductor. It was during 1924 that he created one of the most unique sounding organizations in the history of 78 recordings...namely the Victor Salon Orchestra. Granted, the ensemble made acoustic recordings in 1924-1925; nevertheless, its unique sound was also born in April, 1925, like that of the microphone.

The Victor Salon Orchestra was a small ensemble of six to twelve select players. The balance, arrangements, and beautiful, subtle phrasing were all trademarks of Nat Shilkret. He found in Lou Raderman (1902-1979) an excellent musician as well as a master violinist. Raderman was born in New York, and he started to play the violin at the age of nine. By the time he was twelve, he was making money playing for school dances. At fifteen, Raderman was playing in the Russian Symphony Orchestra. He studied briefly with Theodore Spierling and Maximilian Pilzer, who was also a Victor artist on black seal.

19657 (Over the Hills (Logan)

10-in.

list price 75c.

The Mystery of Night (Denni-Denni)

Victor Salon Orchestra
Victor Salon Orchestra

Charming compositions of a style as remote as possible from the "popular" music of the moment, yet of a character "not too deep for the average listener." The first has gentle, pastoral melodies in which the flute, the oboe, and later the strings, all figure; there are bird-whistlings toward the close. The companion number is gentle and soothing, the strings having most of the melody. At the end of the day, or in some quiet night hour, these are adorable numbers. One seems charged with the sun-and-shadow of late afternoon and the other with the strange and humid darkness of the true night-hours. You admired the Victor Salon Orchestra under Nathaniel Shilkret's baton, when you, and millions of others, heard it over the radio, and your admiration will grow when you hear what lovely records it has made of these numbers.



N. Shilkret

Raderman remained with Shilkret and Victor until Shilkret was hired as Musical Director at the MGM studios in Hollywood, California. Shilkret hired Raderman as his concertmaster, and he remained in that position for over thirty-five years. Raderman may be heard in many of the MGM musicals including Over the Rainbow from "The Wizard of Oz." Raderman's tone has been compared to that of the late Fritz Kreisler. The style is subtle with emphasis on the musical phrase. Raderman's tone may be heard in the majority of the Victor Salon Orchestra recordings.

The orchestra was also used to accompany various Victor artists including John McCormack, Franklyn Baur, and numerous others. The sound was unique, and other phonograph companies such as Columbia, Brunswick, Edison, Pathé, and the smaller concerns tried to imitate its sound and arrangements; however, no company could have success. The sound was a combination of talent, creativity, and wonderful balance which Nat Shilkret's art fully understood. His arrangements and orchestration make the Victor Salon Orchestra a listening experience. Today, the orchestra's recordings are still examples of the art of popular arrangements and tonal balance within a small ensemble.

The discography is listed by catalogue number in chronological order, with recording dates shown at far right.

*19364 - Eleanor	1924
*19364 - Out of the Dusk	1924
*19433 - Marchéta	1924
*19433 - What'll I Do	1924
*19441 - Chanson Bohémienne	1924
*19441 - Aloha Sunset Land	1924
*19505 - All Alone	1924
*19505 - Memory Lane	1924
*19545 - Indian Love Call	1924 or 25
*19545 - The World is Waiting for the Sunrise " "	" "
*19614 - Serenade (Toselli)	3-5-25
19657 - Over the Hills (with Carson Robison)	3-5-25
*19657 - The Mystery of Night	3-18-25
19695 - I'll See You In My Dreams	5-18-25
19695 - Montmartre Rose	6-12-25
19702 - When You and I were Seventeen	8-5-25
19702 - Yearning	6-12-25
*19703 - Eternal Secret	3-18-25
*19703 - Ay, Ay, Ay	4-24-25
19758 - The Glow Worm - Idyll	8-18-25
19758 - Nola	6-12-25
19764 - Imi au ia oe	5-14-25
19764 - Beautiful Kahana	5-14-25
19799 - By the Light of the Stars	9-4-25
19799 - Oh! How I Miss You Tonight	9-25-25
19802 - June Brought the Roses	8-26-25
19802 - Your Forgot to Remember	9-10-25
19820 - Cantique de Noel (Holy Night)	10-5-25
19820 - Silent Night	10-15-25
19849 - Dance of the Toy Regiment	8-26-25
19849 - Warblings at Eve (with Margaret McKee)	6-30-25
19874 - A Perfect Day (as Victor Salon Trio)	11-23-25
19874 - Mother Machree " " " "	11-23-25
19876 - Marchéta	circa 2-15-26
19876 - What'll I Do	circa 2-15-26
19927 - Sometime	12-30-25
19927 - I Never Knew	12-31-25
19972 - Always	2-15-26
19972 - Just a Cottage Small	2-15-26
19992 - Long, Long Ago	3-10-26
19992 - Silver Threads Among the Gold	3-10-26
20035 - Allah's Holiday	4-7-26

20035 - Neapolitan Nights	4-23-26
20037 - Black Eyes	4-26-26
20037 - Two Guitars	4-23-26
20091 - At Peace with the World	5-26-26
20091 - Lonesome and Sorry	6-18-26
20176 - Eleanor	circa 9-2-26
20176 - Out of the Dusk	circa 9-2-26
20188 - In the Days Gone By	6-18-26
20188 - Love Everlasting	6-14-26
20202 - Indian Love Call	circa 9-14-26
20202 - The World is Waiting for the Sunrise " " "	
20279 - Estrellita	4-23-26
20279 - A Little Love, A Little Kiss	9-15-26
20321 - All Alone	circa 9-29-26
20321 - Memory Lane	circa 9-29-26
20383 - Eternal Secret	11-17-26
20383 - Ay, Ay, Ay	11-17-26
20416 - Le Secret	12-30-26
20416 - Pirouette	12-30-26
20430 - Rendez-Vous - Intermezzo	1-11-27
20430 - La Czarine	1-11-27
20433 - Because I Love You	11-10-26
20433 - Moonlight and Roses	11-23-26
20556 - Chanson Bohemienne	circa 10-8-26
20556 - Aloha Sunset Land	circa 10-8-26
20733 - Russian Lullaby	6-8-27
20924 - Me and My Shadow	9-14-27
20924 - Charmaine	8-24-27
20998 - The Mystery of the Night	11-23-26
21055 - La Golondrina	1-12-26
21253 - Serenade (Toselli)	8-20-26
21253 - Serenade (Schubert)	8-20-26
21928 - Deep Night	3-27-29
21928 - If I Had You	3-27-29
21970 - Pearl O' Mine	4-11-29
21970 - Chinese Lullaby	4-11-29
22043 - The Wedding of the Painted Doll	7-3-29
22043 - Pagan Love Song	7-3-29
22130 - I'm Just a Vagabond Lover	9-12-29
22130 - Sleepy Valley	9-16-29
22214 - Slumber On	11-18-29
22214 - The Perfect Song	11-18-29
22296 - Love, Your Spell is Everywhere	1-17-30
22296 - I'm a Dreamer, Aren't We All?	1-17-30
22410 - Syncopated Love Song	12-13-29
24101 - Plaisir d'amour	12-30-25
24101 - A Wee Bit o' Heart	1-4-26
24112 - Vals Poético	6-18-26
24286 - Tartan Dance	7-22-30
24286 - Lamento	8-13-30
24609 - Zigeuner	3-31-34
24609 - Smoke Gets In Your Eyes	3-31-34
24856 - Snappy Weather/Vanilla Blossoms	3-31-34
24856 - Madame Butterfly	3-31-34
35830 - Kol Nidre (12")	6-28-27
35830 - Eili, Eili (12")	6-28-27
35914 - The Man I Love (12")	2-7-28
35914 - Manhattan Serenade (12")	3-1-28

Additions

*19614 - La Paloma	
20733 - Just Like a Butterfly	6-8-27
20998 - A Japanese Sunset	
**21055 - Apache Dance	10-15-27
22410 - A Mood In Blue	12-13-29
22466 - Mem'ries	4-9-30
22466 - Song of the Soul	4-9-30
22848 - Star Dust	10-15-31
22848 - Dancing In the Dark	10-15-31
24112 - La Paloma	

The Victor Salon Orchestra also appears on selections in the Friml, Nevin, and Herbert albums, as well as with selections by the Victor Salon Group.

* Indicates acoustic titles which were later reissued electrically.

** This was evidently the regular Victor Orchestra, led by Shilkret, and labeled as by the Victor Salon Orchestra.

Dennis Ferrara may be contacted at: 1172 Normandy Terrace, Flint, MI 48504.

Curiosity

"Is That Who I Think It Is?"

by Martin Bryan

While we may never know all the pseudonyms artists such as Irving Kaufman and Arthur Fields sang under, many of the leading stage stars rarely (if ever) followed this practice.

+ +

I was intrigued by the vocal credit on the label of a Milton Charles pipe organ record I came across recently, so decided to pick it up. "Mirth Mack" was a singer I had never heard of, and I figured he might have been a personality from the Chicago stage or cabaret scene.



The first surprise on playing "Tell Me You're Sorry" was to discover that this was a woman. This was immediately followed by the realization that this was almost certainly Ruth Etting! Could it be?? Well, a quick check of The Complete Entertainment Discography (Allen Debus & Brian Rust) revealed that Etting was in Columbia's Chicago studios a mere forty matrix numbers higher...perhaps just a few days after the Milton Charles session; so she was in town at about the same time, even though all of her recordings for the previous year were made in New York.

If Mirth Mack is Ruth Etting, how could this have gone un-noticed for so many years? The record is certainly not a great rarity, as Milton Charles plays "Ramona" on the reverse -- one of the top selling songs of 1928. Perhaps it is explained by the fact that many collectors consider Charles to have been an un-inspired organist, and they avoid his records in favor of the more popular Jesse Crawford. Also, those who favor recordings by "personalities" are not likely to pay much attention to organ records. And finally, since Ruth Etting was one of those artists who just didn't sing under pseudonyms, there was no reason to believe that "Mirth Mack" masked this popular artist.

I am not going to be the final authority on this, however! There must be many copies of this recording among our readership. It would be interesting to hear from others to get their opinion. Please let me know what you think. Is Mirth Mack really Ruth Etting? Or not?

Adventures in Collecting

by L. Brevoort Odell

- Part I -

I started collecting cylinder records in 1920 with little knowledge of what was valuable. I wanted to find two selections. They were "With Shot and Shell March" and "Take Me Out to the Ball Game," which I had had, but had broken. I was fourteen years of age then. Cylinders were my great interest from childhood. There were stores which "traded" records. I tried them but had no luck.

I heard of salvage bureau stores, and went to the store of the "Saint Vincent de Paul" in Brooklyn. There I found heaps of cylinders that sold for three for ten cents! I did not find the records I was looking for, but bought many others.

Here I made a masterpiece of a blunder. They had a pile of phonographs on a shelf at \$3.00 each. I wanted a machine that would play, so I bought a Home model, and passed up a BALMORAL MODEL! I never had another chance in all the years! There was a Balmoral, but at the time I did not know its rarity.

The first "B" series of the Grand Opera records I bought seemed to me just a foreign language record, so I shaved it off for a recording blank! Later I found out their value, and came across some in an American Legion Store, but only bought four, again not realizing their scarcity. I was interested in popular records, not opera. I learned by blunders.

While I was in that store, a woman approached me and said in her apartment she had records that she wanted to sell, and was I interested. We made an appointment for me to come to her apartment as I did not have any more money with me. And there began a true experience.

I went as directed. As she opened the door, I smelled a bad odor. She kept a parrot, which was the cause of the odor. There were about 100 records, and she wanted \$4.00 for them. "You see, I need the money for another spiritual séance. They come here and turn my bare wall into a beautiful garden, like going to Heaven, and I'm so happy," the woman said. I felt sorry for the poor woman, but I was glad to get out of the place, parrot and all. I had bought the records.

In 1932, I again went to the Saint Vincent de Paul salvage store that I had not visited for a few years. It was all changed, cleaned up and did not look like a junk shop as it had been. Contrasting, the manager, a woman, was under the influence of drink. They no longer had heaps of records, but only one lot of Columbia brown wax and a Columbia machine. The records were a find, no mold, all in spindle boxes. I only had \$2.00 that I could spend. The manager woman was not gracious. She wanted \$4.00 and would not sell it for less. I asked if she would sell me half of the records. "NO," was the answer. She looked at the Graphophone and shouted, "Where is the reproducer? It was there when I brought it down off the shelf!" I answer-



ed that I did not know. She insisted that it was. At last she retorted in her drunken way, "You stole it! Get out of the store!" I left with deep regrets. I had never seen such a find of brown wax records. MY anger was great. I did return with enough money, but the records and also the woman were gone. That was several days later.

Through a friend named Jay Riley, we met Billy Whalen. He lived with a Billy LeBright. It was from Whalen that I learned the value and interest of opera records. This was during the Great Depression.

I had bought many opera records and had quite a few, bought at cheap prices, no higher than popular records. Jack Caiden had bought all the opera at Weil's Curiosity Shop, which is described in a former article. Caiden was a big New York dealer, and had bought the records at five cents apiece.

Billy Whalen had bought some from Caiden for \$3.50 each. Such a price was beyond me. He and LeBright were both very friendly gentlemen. There were things that I told them, so it was really fifty-fifty as to learning. My mother and I were at Whalen's apartment the evening that he brought the first box of the Mapleson records from the Metropolitan Opera House.

Mapleson had been librarian at the Opera House and in 1900 had rigged up a cylinder phonograph above the stage and recorded the voices of the famous artists singing below in the operas. Unfortunately, the recordings were so faint that you could hardly hear them, and added to that, the surface of the records had deteriorated. The slips telling what was on the record had become mixed up, so the whole worth was a matter of guess work.

Whalen and I exchanged records, and he traded one he bought for me of Marguerite Sylva, one of Caiden's \$3.50 records. To our great sorrow, we learned that these fine gentlemen were living as man and wife, LeBright being the wife! Before we knew this, Billy Whalen gave me many duplicate records from his valuable collection, as he was moving. He ended up a victim of drink.

Let us skip to 1940. A man named Dietz wrote to me that he wanted to sell his collection of records, writing, "I bought only the best." By that time I had married a wonderful girl, so both of us made a date to go to Dietz's home.

When we arrived at his home, everything looked run down, as if it had seen better days. Dietz was a man on in years, but as though he himself had once been a fine person. The whole set-up had an air of mystery about it. Dietz took us up to the third floor of his home, and kept saying, "I only bought the best."

The records were in spindle boxes, well kept, but what did we find? All were brown wax, some only three inches high; some being almost white. I did not inspect the records, but almost all had slips of paper telling the title. There was a very early "Home" model phonograph also.

I asked Dietz the price. "I'll let them go for fifteen dollars," he replied. Now, it would seem that anyone would snap them up at such a low price, but that was in 1940, not 1993. I was only earning \$32.00 per week, and that price was almost a half week's wages. I had been offered record collections with machine included for four and five dollars, so when he said "fifteen," I was taken aback. I could not afford that much. I tried to reason him down but he would not budge. Finally he was getting mad. I was afraid he would throw us down stairs. With Dietz fuming behind us, we made our way out.

A few days later we received a letter from Dietz saying he would come down to \$12.00, but no lower. I wanted those brown wax records and agreed to buy them.

(cont. next page, bottom right)

Variety
August 9, 1993

LORAYNE BROX

Lorayne Brox, 94, eldest member of the popular singing trio of the 1920s, the Brox Sisters, died June 14 in Los Angeles of unreported causes.

The Brox sisters, Lorayne, Bobbe (also known as Dagmar) and Patricia, were American-born but raised in Canada. They began their rise to stardom by singing the Irving Berlin composition "Everybody Step" in Berlin's Music Box Revue at the Music Box Theater in Manhattan in 1921.

The Brox Sisters appeared in Music Box Revues in 1923 and 1924 and performed the first edition in London.

In 1926 they appeared with The Marx Bros. in "The Cocoanuts" at the Lyric Theater in New York and a year later appeared in the 1927 edition of the Ziegfeld Follies with Eddie Cantor and Ruth Etting.

Berlin recording stars

The Brox Sisters recorded their first record in 1922 and went on to record numerous Berlin tunes on the Brunswick and Victor labels.

Their career in film began in 1928 when they appeared in several Vitaphone shorts. The following year they appeared in three feature films including MGM's "Hollywood Revue of 1929," in which they introduced "Singin' In the Rain" with Cliff "Ukelele Ike" Edwards. They were also featured in the Paul Whiteman film "King of Jazz."

In 1935 Lorayne Brox married jazz trumpeter, composer and orchestra leader Henry Busse, an original member of Paul Whiteman's Orchestra. After his

(IN REVIEW, cont. from p. 11)

the occasional oddity, such as the night bombing raid on Mannheim in 1942, or live stage performances by Max Miller. Eventually the series would encompass two decades of many famous performers and performances from both sides of the Atlantic. Of special interest are the last three commercial releases by Aileen Stanley. Incidentally, 'BD' series still turn up occasionally in the U.S., as many were brought back by returning servicemen after World War II.

Michael Smith has documented the entire series, including matrix numbers and occasional release dates; there is also an artist index. While a lot of the book's scope is out of the realm of many Graphic readers, there is much which is "right on the cusp," making it a worthwhile addition to many collections of reference material. The "H.M.V." 'BD' Series is just over 160 pages and is available at £12.00 plus the equivalent of £6.00 for exchange from: Tamarisk Books, 80 High Street, Hastings, East Sussex TN34 3EL, England.

Adelaide Hall, 92, International Star of Cabaret

By GLENN COLLINS

Adelaide Hall, a singer whose Broadway career began in the 1921 revue "Shuffle Along" and who went on to become an international cabaret star, performing into her 90's, died on Sunday at Charing Cross Hospital in London. She was 92.

The cause was an infection after a fall, said Barry Sullivan, a friend.

Miss Hall's most recent appearance in New York City was in March at Weill Recital Hall, where she sang an exuberant program that ran from 1920's vaudeville tunes through Duke Ellington standards to such 1970's songs as "The Way We Were."

Scat With Ellington

She first won prominence in 1927, for her wordless, growling obbligato in "Creole Love Call" with the Duke Ellington Orchestra. The next year, she introduced "I Can't Give You Anything but Love" in the Broadway revue "Blackbirds of 1928." Through the years, she also worked with Count Basie, Art Tatum and Fats Waller. She frequently embellished her concerts with reminiscences of Ellington, Ethel Waters, Cab Calloway, Al Capone, Josephine Baker and other notable figures she had encountered.

Miss Hall was born in Brooklyn and studied at Pratt Institute, where her father was a music teacher. After mak-



Adelaide Hall

ing her Broadway debut in 1921 in "Shuffle Along," a Eubie Blake-Noble Sissle revue, she starred in the 1923 revue "Runnin' Wild." In 1927, while she was touring in a revue with Duke Ellington, he heard her improvise a wordless countermelody to his "Creole Love Call." When they recorded it two days later, her vocal became an integral part of the piece; it is among the

first recorded examples of "scat" singing.

In "Blackbirds of 1928," Miss Hall starred opposite Bill (Bojangles) Robinson, and when the show moved to Paris in 1929, Miss Hall went with it. She remained there and starred at the Moulin Rouge and the Lido.

Moved to London

In 1936, she and her husband, Bert Hicks, opened a series of clubs in Paris and in London, which she was to make her home for half a century. In London's West End, she appeared in "Kiss Me Kate" (1951), "Love From Judy" (1952), "Someone to Talk To" (1956) and "Janie Jackson" (1968).

Miss Hall returned to Broadway in 1957 to appear in the show "Jamaica," with Lena Horne, Ricardo Montalban, Ossie Davis and Alvin Ailey. In 1989, she was the subject of a documentary film, "Sophisticated Lady."

Miss Hall's husband died in 1963.

At right, one of Miss Hall's early recordings for Brunswick; an unusual "original cast" recording from 1928 which even includes the show's own orchestra.

Other Recent Deaths

Bandleader Art Mooney died in Detroit recently at the age of 80. Although he formed his first band at the age of 16, he didn't make any recordings until after the recording ban of the early 1940s.

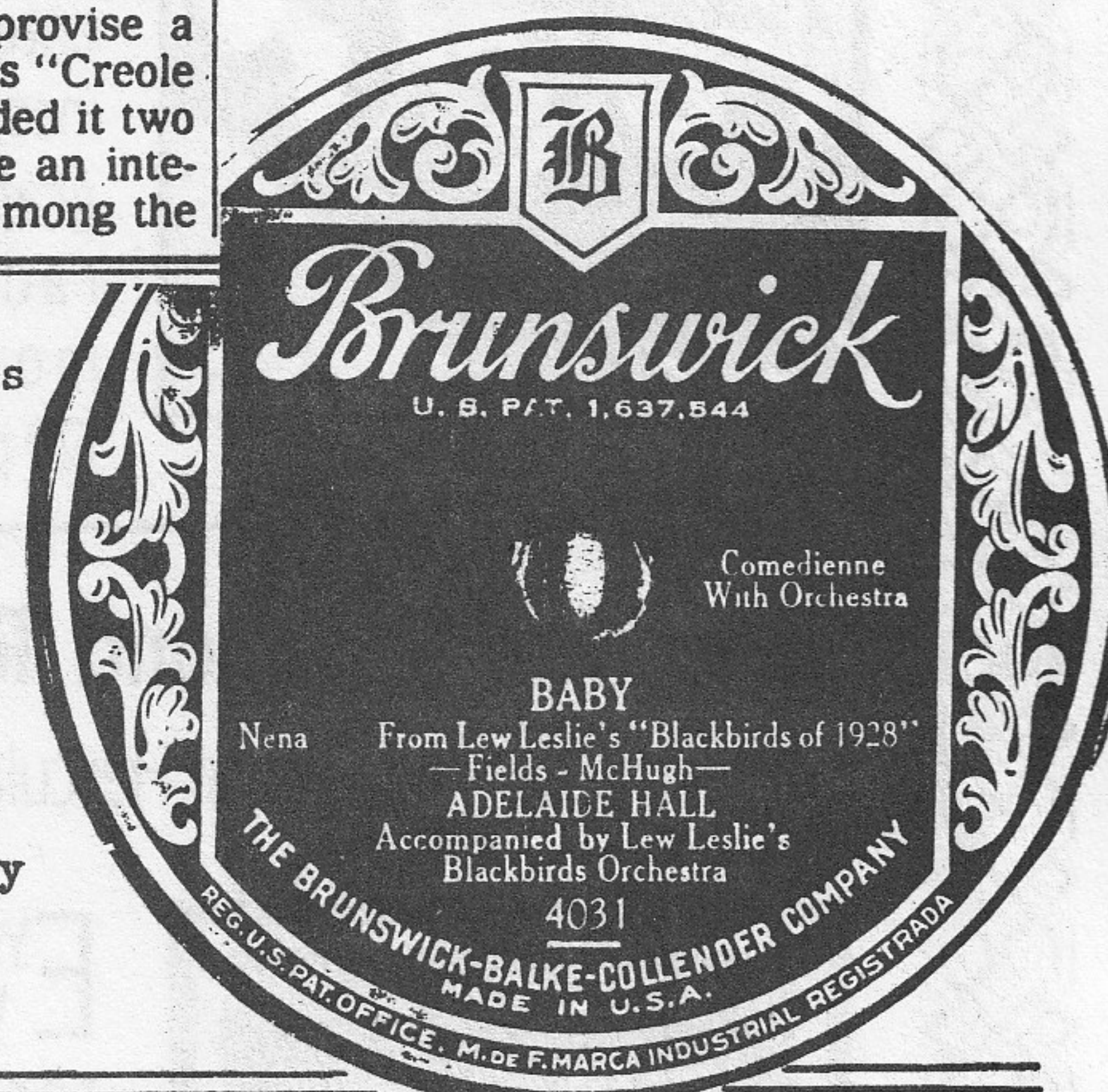
Leon Theremin, inventor of the electronic instrument bearing his name, died in Moscow at the age of 97. RCA manufactured the Theremin in the U.S., and Victor made a few recordings as early as 1930 (including a Theremin practice record!).

Conductor Maurice Abravanel died in September at 90.

death, she married Joseph D. Hall, who died in 1983.

The youngest member of the trio, Patricia Gerstenzang, died in 1988.

Survived by a daughter and sister, Bobbe (the widow of songwriter Jimmy van Heusen).



(ADVENTURES, cont. from previous page)

If I had known in the first place what we were getting, I would have grabbed them as GEMS!

Among them, I found two records by Ada Jones recorded about 1895, thus proving that she recorded almost ten years before "He's Me Pal," which was thought to be her first recording. These records were "Edison North American Records." There were other North Americans, including band selections, chimes, and one by Edward M. Favor. There were other brown to almost white, some full size and some three inches tall. There were three by a "John P. Hogan," whose identity in the recording world seems to have been a co-producer of minstrel shows with Len Spencer. There was one three-inch record by Edward Clarence. But the prize of prizes was a small record sung by DeWolf Hopper! The spoken announcement is unmistakably by Hopper's voice. In all, these very faint records were all made in the 'Eighties. They remain a mystery; were they home recordings, especially at least fifteen bagpipe selections? I can not check them now, as they were all given with all my very large record collection to the Syracuse University and I am in a nursing home -- so all of this article must depend on memory.

(to be continued)

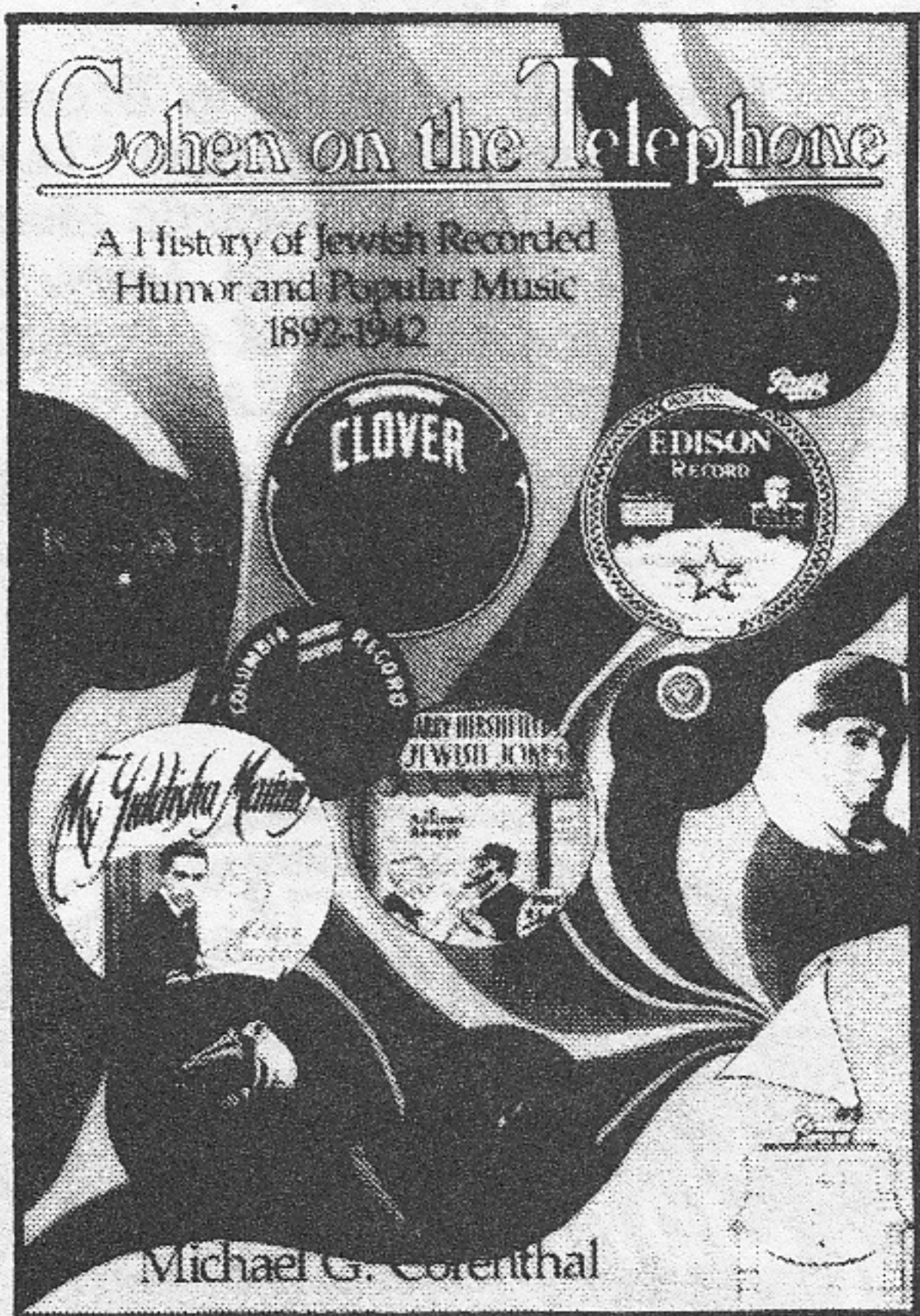
Mr. Odell may be contacted c/o Methodist Manor, P.O. Box 142, Branchville, N.J. 07826.

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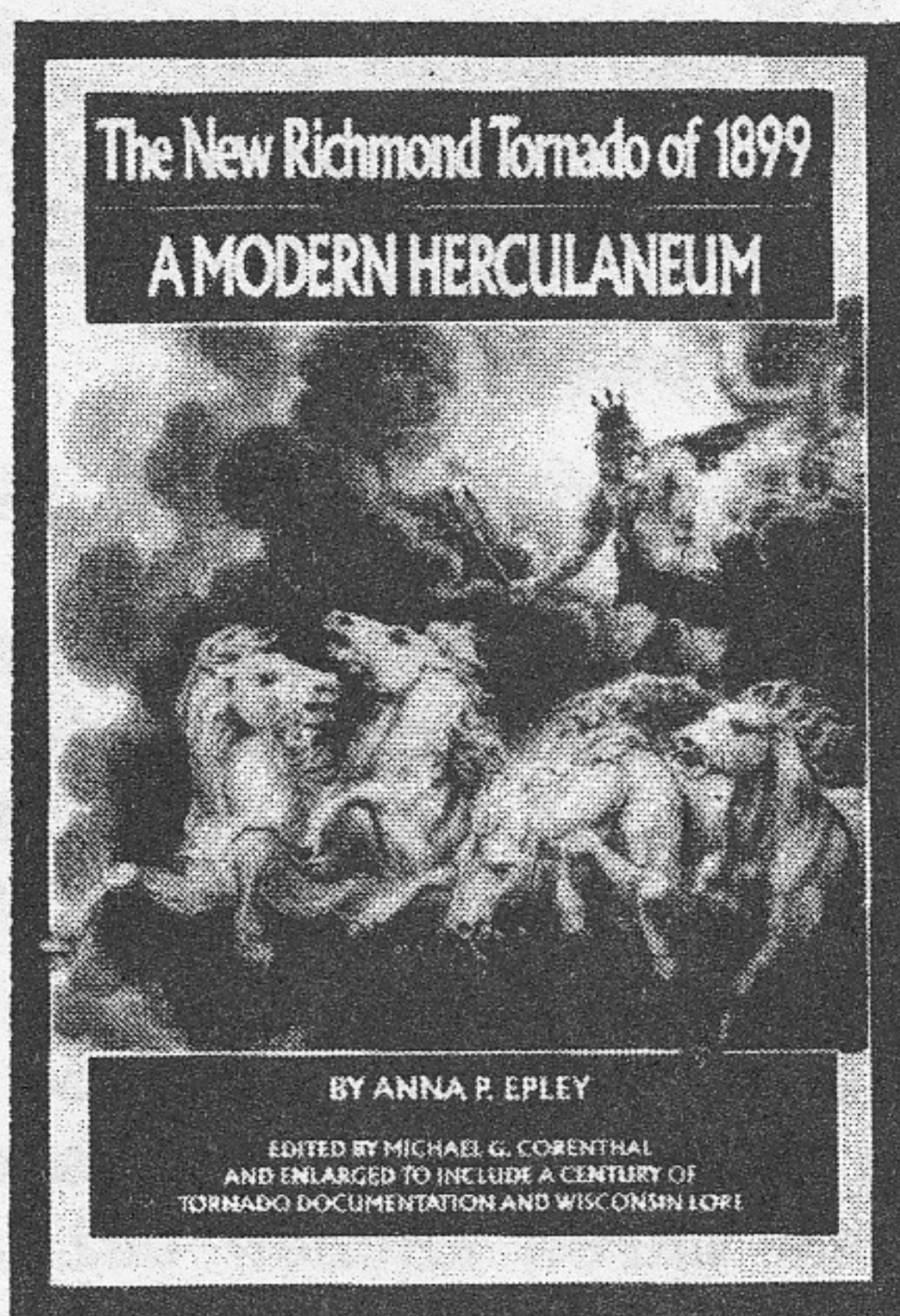
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Wanted by Collector: Any 78 RPM recordings by Sidney Mac Ewan, Tom Burke, Margaret Sheridan, Robert Wilson, William A. Kennedy, as well as rare or unusual recordings by Richard Crooks, John McCormack and Lawrence Tibbett. Neil T. Corning, 17 Diane Road, Peabody, Ma. 01960. Telephone: (508) 532-2091.

HELP! COLLECTOR OF MILITARY (CONCERT) BAND and wind and percussion solos, duets, etc. is in last stages of compiling Victor Company catalogue. Needs many records. Send lists with prices or ask for lists of wants. Need 7", 8", 10", 12", 14" sizes. Particularly need "Consolidated Talking Machine", pre-dog "Eldridge Johnson", Monarch, DeLuxe types and educational. Also seek other labels: American, 7" Berliner (all performers), Columbia, Brunswick, Busy Bee, Climax, Cort, D & R, Diamond, Edison, Emerson, Federal, Gennett, Lakeside, Leeds, Little Wonder, Lyric, Marconi Oxford, Pathé, Puritan, Rex, Silvertone, Star, Zonophone, etc. Cylinders too. Write: Frederick P. Williams, 8313 Shawnee Street, Philadelphia, PA 19118.

RUTH ETTING!!! Anything pertaining to and picturing Ruth Etting that I do not have. Seeking musical short subjects ("talkies"), photographs, sheet music, radio magazines, theatre playbills, posters, stereoptican viewcards, etc., featuring Ruth. Russell Wilson, 14 Reynolds Drive, Wallingford, Connecticut 06492-3934.

IRISH, GREEK, SPANISH, CALYPSO, TURKISH, UKRAINIAN, and other varieties of ethnic 78s sought, paid for, traded for and cared for, once they come to live at this address: Richard Spottswood, 6507 43rd Ave., University Park, MD 20782.

Wanted: Cylinder Record - "I'm On My Way to Reno." No trades. I just want to purchase a copy. Thanks. Charlie Stewart, 900 Grandview Ave., Reno, Nevada 89503.

Gramophone needle tins wanted - specialist collector. Any makes/quantity, particularly American/Canadian tins. Many swaps/sales. 2 IRC's/\$2 - illustrated catalogue (8 page). Lambert, 24 Churchway, Weston Favell, Northampton, England NN3 3BT.

WANTED: Cylinders of accordion and concertina players. Artists: Frosini, Kimmel, Prince, Wyper and others. Thank You. Hakan Widar, Lektorsvägen 11, 1tr, S-43250 Varberg, Sweden. Phone 46.340.75912

BUYING CHILDREN'S 78-RPM RECORDS, all labels in original covers or picture discs. Also Vogues. Peter N. Muldavin, 173 W. 78th St. #5-F, New York, NY 10024.

Always buying opera, violin, and piano 78's, cylinders and Edison DD's. Call me on 908-273-8837.

Evan Williams records wanted. Any condition. Reasonable prices only please. Bryan Sale, #1 West Princeton Cir., Lynchburg, VA 24503. (804) 846-4051.

Wanted - Political cylinders, discs; phonographs - parts or whole; top securing nut for long box type "Camera" phonograph (Swiss made); Sarah Bernhardt and Josephine Baker records. Ed Chalpin, FAA/EMB, PSC Box 002, APO AE 09724.

Wanted - EMERSON crank-up phonographs and parts, Emerson 6", 7", and 12" records. Also any Emerson related items, such as literature, record dusters, etc. Also want a Victor VTLA. Thanks. Herb Rhyner, 123 Columbus Place, Roselle Park, NJ 07204

wanted

Wanted: Odd labeled cylinder record containers (with or without the record). Eg. Bulldog, Bacigalupi, Colonial, Medico-phon, U.S. Grand Opera, Berger, Norcross, Crystol, Juno, Markona, Microphonograph, Russell, Phenix, Lioret, LeCahit, Hugens y Acosta, AICC, Duval, and local dealers. Top prices paid. Dale Monroe-Cook, 740 So. Lyman, Oak Park, Illinois 60304. Or (708) 848-3779.

Wanted: Edison cylinder phonographs, Fire-side cases, reproducers and Regina music boxes in any condition. Also antique wall and candlestick telephones and parts for same. Herbert Krapf, 360 Vincent Ave., Lynbrook, NY 11563.

Buying picture postcards of Amarillo, Texas and area; Creede/Lakecity Colorado area. Ron Smith, Box 1455, Amarillo, Texas 79105.

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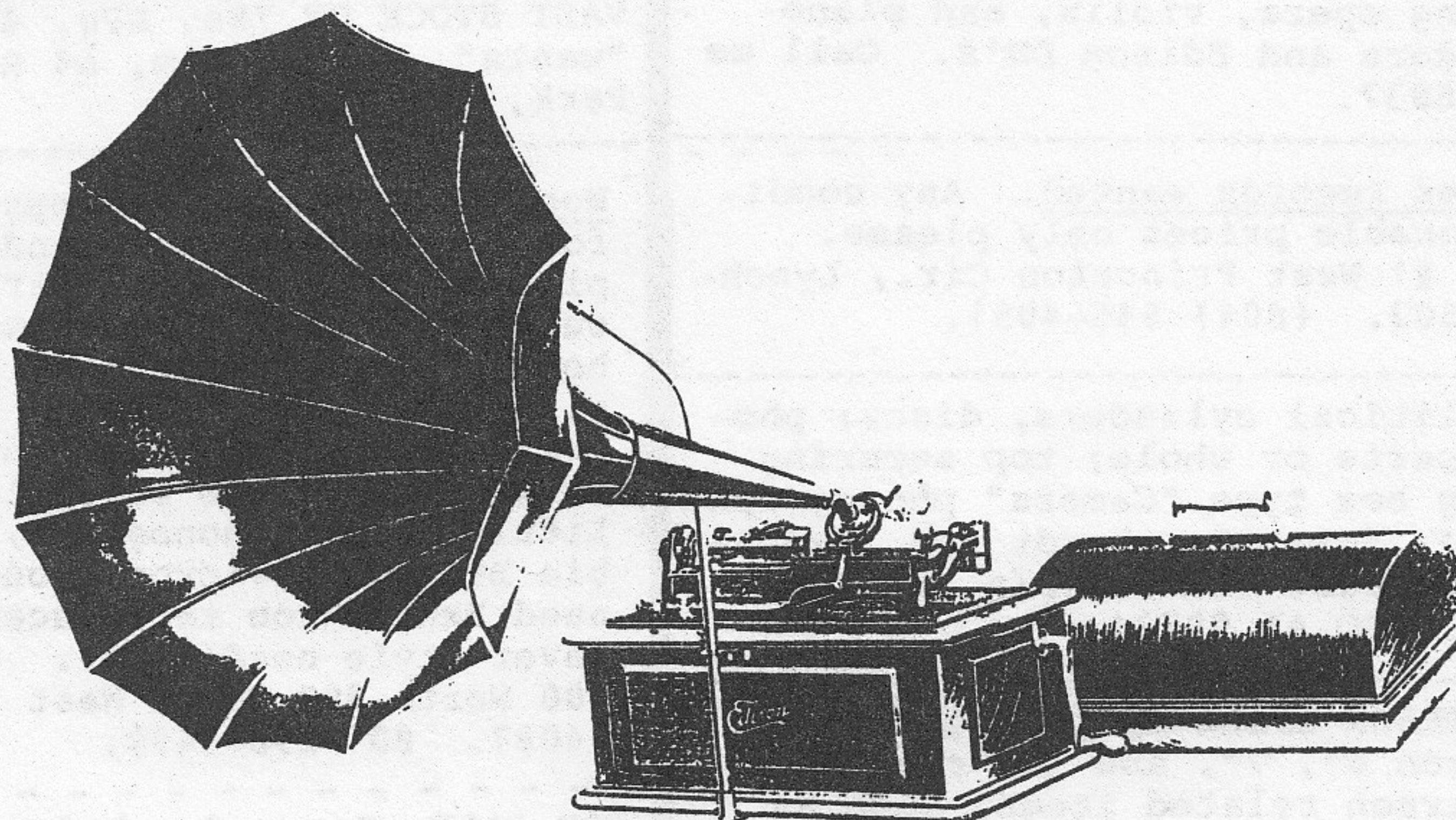
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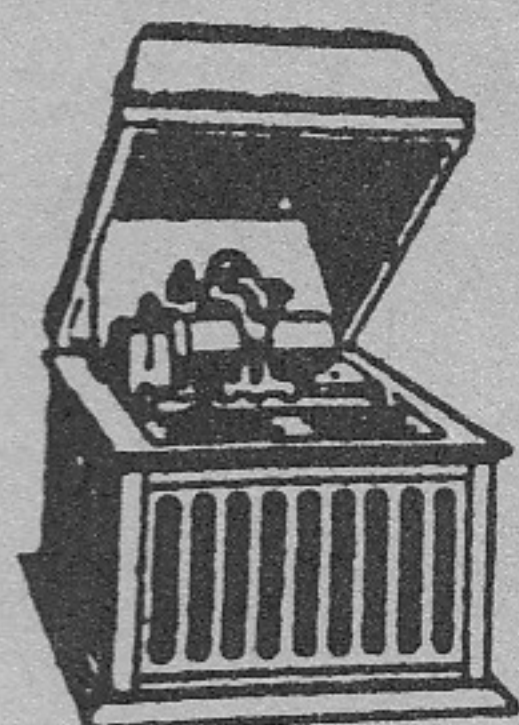
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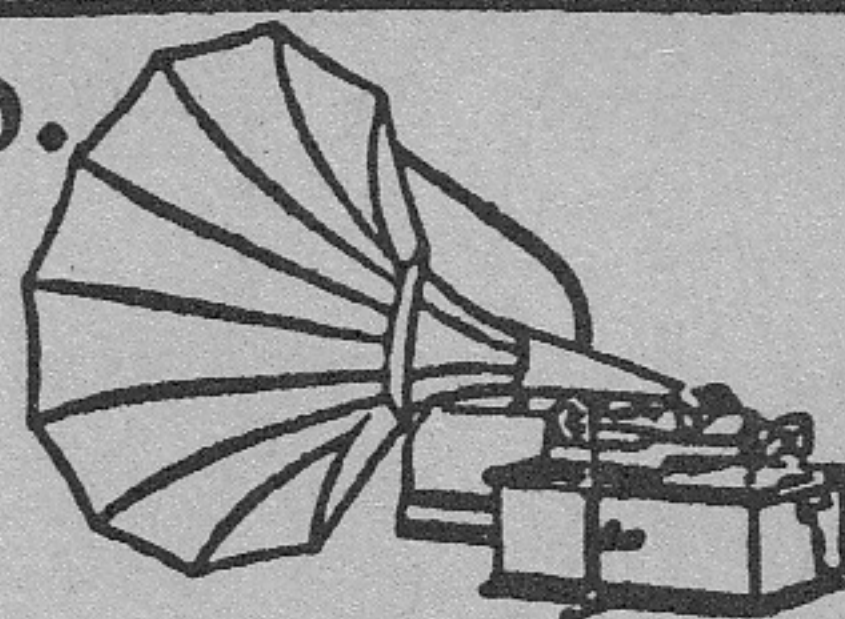


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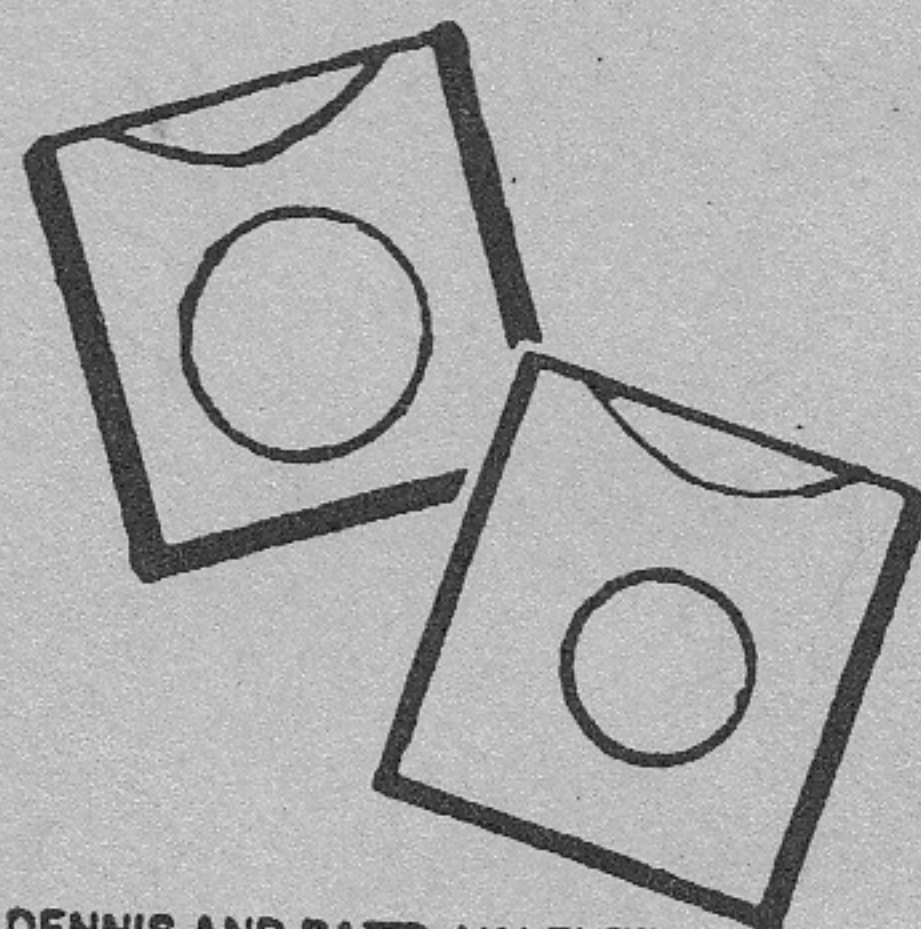
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